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Red Cross Magazine

A GOOD CITIZEN

JUNIOR HIGH SCHOOL ENGLISH

BOOK I

FOR THE SEVENTH GRADE

BY

THOMAS H. BRIGGS

ISABEL McKINNEY

AND

FLORENCE SKEFFINGTON

GINN AND COMPANY

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PREFACE

The Junior High School English series is constructed on the following principles:

1. English composition is both social and individual. These books have uniformity in general aims and principles, but permit and encourage diversity in material — not only by schools and classes but also by individual pupils.

2. Every text should lay emphasis on good citizenship. These books do. They show, moreover, patriotic reasons for good English.

3. There should be provisions for optional individual or group work. These are abundant throughout the books, in both body and appendixes. More material is included in each book than can possibly be used in one year, so that a teacher, omitting what the pupils know, may make selections suitable to their interests and needs. A list of long problems for individual or group work suggestive to teachers who wish to undertake with their classes projects which arise out of local or personal interests is given in Appendix G. The essence of such work is its spontaneity; hence it cannot be outlined in detail by a general textbook.

In the other appendixes are presented standards that should be attained by all pupils, definitions and rules collected for convenience of review, supplementary exercises for pupils needing added drill, and a logical organization of the facts of English grammar for teachers who desire to present more than is incorporated in the body of the book or who

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for any reason prefer to rearrange the details. It is not expected that any class will be taught all of Appendix E; it has been made copious so that selection of any desired material may easily be made.

4. A text should be addressed to the pupils. This one attempts to make pupils feel that they are their own teachers, showing them at each step the goal, making it seem worth attaining, and giving them by exercise the power of self-direction.

5. Composition, like other subjects, is best taught by problems. These are made of convenient size and strongly motivated, each to accomplish some specific rhetorical end, which should be attained by all pupils in the intermediate school.

6. So far as possible the various ends of composition should be learned in application. The problems contain exercises in composition, both oral and written, in grammar, and in form — spelling, pronunciation, enunciation, and punctuation — combined according to the needs of pupils and effectiveness in teaching.

7. A composition book should be practical. This the exercises constantly emphasize by the assignment of subjects and by the selection of details of form and of grammar. Only the elements of grammar useful for preventing or correcting errors are woven into the text. In Appendix E is a complete summary of elementary grammar for those who demand it, with supplementary exercises for those who need them.

8. There should be frequent application of composition to other subjects and to out-of-school needs. This is insisted on by the types of exercises and assignments used.

9. A few simple essentials of composition, especially of form and of sentence structure, should be absolutely mastered by pupils. This is insisted on by repeated attack and drill.

10. There should be adequate drill. This is provided by much interweaving and by definite reviews. At first the work is for accuracy, interest, and clearness; later, for more differentiated qualities. The same qualities are sought again and again by a variety of interesting and graded exercises.

Grateful acknowledgment is made to Mr. Edwin Fairley for helpful criticisms of the manuscript and to the following publishers who have kindly permitted the use of copyright matter: The Century Company; Dodd, Mead & Company; Doubleday, Page and Company; Henry Holt and Company; The Independent; Little, Brown and Company; The School News; and Charles Scribner's Sons. The selections from John Burroughs are used by permission of and by special arrangement with Houghton Mifflin Company.

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JUNIOR HIGH SCHOOL ENGLISH

Book I

PROBLEM I

LOOKING FORWARD

Every one of you boys and girls who study this page is an American citizen. Already a part of the nation's life, some day you will help to direct the forces that govern this country. Shall you be prepared? What kind of citizen are you? What are you going to be? You are beginning another year of training, probably in a school provided by the government for your benefit. Why are you here? What are you planning to accomplish this year?

In a democracy — that is, in a government not only of the people and for the people but by the people — it is very important that every citizen should learn to make the best of his own powers, and especially that he should learn to think for himself and to think straight. Clear thinking is the basis not only of good composition but also of good citizenship. A wise man has said, "Not the least important of democratic duties is the duty of intelligence." Do you know what that means? Why is it more important for every citizen to be intelligent in a country like ours than in a country where a few people decide all public questions?

EXERCISE 1

STUDYING A CITIZENS' CREED

Think over the questions that follow, as well as those in the preceding paragraphs, and be ready to discuss them one at a time. If you wish, you may jot down on paper notes of what you think, to help you remember all your points during the class discussion. Let each speak on only one point, but be ready to supplement what others say. If you like this paragraph on citizenship you may decide to learn it by heart — not by rote, but by heart. What is the difference?

Read the creed carefully to yourself, and be ready to read it aloud. What does the government do for you? What can you do for the government even now? When you reach manhood or womanhood what can you do for your country that you cannot do now? How can you best prepare to be a good citizen when you leave school? What does all this discussion have to do with your study of the English language? What does each sentence of the creed below mean to you? (What is a creed?) Tell of two or three things that would be different if everybody believed this creed and lived up to it.

A Creed for Every Citizen

I believe that my nation is what I help to make it, for it is nothing else than the body and spirit of all citizens, past, present, and to come. The strength of its great ones belongs to me, and the weakness of its little ones is mine. In the high hope of a free and equal brotherhood of men our bravest lived and died. Any meanness of mine betrays their faith, any nobleness upholds it to the world. I believe in health and work, in fellowship and joy of

heart, in beauty and the free life of thought. It is for these we seek, all of us, great or small, even those who have not understood their own desires. Power is powerless, wealth is poor, unless it buy these goods. Health and work, fellowship and joy of heart, beauty and the free life of thought: he who finds them for himself and for another doubly lives; he who profanes them or withholds them from his fellow is no true citizen.

We have public schools to help make more intelligent citizens, yet in our first draft for the national army it was discovered that between thirty and forty thousand men drawn were illiterate — they could neither read nor write. "They could not sign their names, or read their orders posted on bulletin boards in camp, or read their manual of arms, or read their letters, or write home; they could not understand the signals, or follow the signal corps in time of battle."

Of course, people who cannot read or write may have some degree of intelligence. But nowadays reading and writing are among the tools which every intelligent person must use if he wishes not only to live but also to keep growing. Why? Can you imagine our modern life, our business, our pleasures, going on if the people were all illiterate? In the Middle Ages most people, and even some of the kings, could not read or even write enough to sign their names; they left reading and writing to a few clerks or scholars. Why did they have little need of such knowledge then? In what ways have times changed?

Even in the Dark Ages, however, people could *talk* to each other. No civilization at all could exist unless people had some means of explaining their thoughts and of getting

others to coöperate with them. Indeed, it is very doubtful whether people could *have* thoughts — really clear and definite thoughts — without words to express them. (Do the least civilized races that you know anything about have some kind of language?) Clear thinking is almost as dependent on exact words as exact words are dependent on clear thinking.

We have a language capable of expressing every shade of thought with exactness, force, and beauty. All of you who have reached the seventh year of school have learned to read, to write, and to speak it well enough to serve your present everyday needs after a fashion. You can, as you say, "get along." Are you satisfied?

In the three, six, or ten years of training that lie ahead of you in school are you going to do the least that you must or the most that you can to gain real skill in the use of this most valuable tool, your native language? Here are two sentences that are worth remembering in this connection: "He and he only is a cultured man who uses his language with power and beauty"; "Love your language as you love your country."

If you have read "The Last Class," by Alphonse Daudet, you know something of how it feels to have your language taken away from you and another put in its place. It is the story of the last class taught in French in Alsace when the Germans, in 1871, ordered that the French language be abolished in the schools and all instruction be given in German. How should you feel if something of that sort happened in America? The French as a nation care more for their language than we have cared for ours. In the French schools a boy's skill in writing and speaking his

native tongue is honored and admired and imitated as eagerly as his skill in athletics. Everbody tries to excel in French. Why should it not be so in America? Let us set the fashion.

EXERCISE 2

TESTING ACCURACY IN WRITING YOUR NATIVE LANGUAGE (DICTATION)

An American who was visiting the schools in France gave some of the boys, who had been studying English only two years, a little story to write in that language. (That is as if *you* were asked to write it in French after two years of study.) So accurate are the French pupils in their writing that this is the record these boys made: Out of twenty-eight boys — the number in the class — eleven wrote perfect papers, five others made only one error each, and no one made more than ten. These pupils were ten and eleven years old.

In America, with the same story to write in English, this is the record: Out of *five hundred* pupils in eighteen different schools — boys and girls of the same age as the French pupils or older — only eleven wrote perfect papers, few approached perfection, and many had twenty errors, some as many as forty.

Perhaps your teacher can find the same story to test you with[1]; if not, use any short anecdote illustrating the very simplest matters of punctuation, capitalization, and spelling, and see what record you can make. Of course you should not study or even see the test story before you write it,

[1] See Rollo W. Brown's "How the French Boy Learns to Write," p. 60. Harvard Press, Cambridge, Massachusetts.

since none of the other pupils did. Make a chart showing the record of your class on this test, and keep it to compare with later records. Probably this exercise will show you what you need to work for. Start a class spelling list of the words misspelled on five or more papers, and be sure that these words are mastered by everyone in the class.[1]

EXERCISE 3

THINKING OF LANGUAGE AS A TOOL

Before the next lesson make a list of ten ways in which you have found language a valuable tool; for example, in persuading your mother to make a favorite dish, or in planning some fun with a friend. How would you have managed without this tool? In which cases would it have been more valuable if you had known how to use it more skillfully?

Put your list in what you think is good form, and in class decide which ideas of good form for written lists are the best. In judging which form is the best, notice especially the position of each item in the list, the spacing, the capitalization, and the numbering. (Numbers and letters in lists should be followed by periods.)

Mention several examples that you can think of, from real life or from books, illustrating what you consider the especially skillful use of language to express someone's thought and feeling to another; for example, Lincoln's "Gettysburg Address" or Bryant's "To a Waterfowl."

[1] Start also an individual spelling list and try not to misspell a second time any word entered on it. (This list should, of course, include all words misspelled in your written work for any class.) Study and apply the rules for learning to spell a word which are given in Appendix C.

EXERCISE 4

DECIDING WHAT TO ACCOMPLISH IN LANGUAGE THIS YEAR[1]

Think over and report in class some of the things that you would now like to do well, — things that require language in the doing. What friends have you whose talk is especially interesting? Should you like to have people interested in whatever you may have to say to them? Have you a correspondent whose letters you welcome particularly because they are so interesting? Do you think yours are as enjoyable as his? Have you sometimes hesitated to write for some article advertised in a paper or magazine because you were not quite sure of the correct letter form? Should you like to be able to make a business man think, when he reads a letter from you, "Well, here's a boy (or girl) that knows something"? Are you satisfied with the form of the recitations you make in various classes? What are some of the difficulties that keep your recitations from being as clear and complete as you would like them to be, even when you know the facts? Should the work in the English class help you to improve in these matters?

There are certain matters of language which are determined by custom, just as certain matters of dress and manners must be. What should you think if you saw a man walking down the street with straw in his hair or feathers on his coat, or a boy at a party in overalls and dirty shoes? Bad habits of speech that sometimes stick to people up to the seventh year of school and beyond, as feathers stick to a coat, should be brushed off as soon as possible. It takes

[1] In planning for the work of the year notice the suggestions in Problem XXI for a class magazine.

hard and persistent work to get rid of a habit. The best way to conquer a bad habit is to put a good one in its place.

In Appendix A you will find a list of the worst of these childish or ignorant expressions. It is to be hoped that you have not carried any of these beyond the sixth grade; but if you have, it is time that you discover that fact and get to work. Check off on the list any errors that you make, and suggest definite ways to drill yourself in each correct expression until it sounds right. The teacher and your fellow pupils will help you if you tell them what good habits you especially wish to form.

What four definite things have been suggested for accomplishment this year? Have you any others in mind that you especially want for yourself? Perhaps you would like to write a letter to your teacher telling what you wish this year of English work to give you. (See an example in Problem XVI, Ex. 5.) Or you may record your intentions as for a diary, under this date, and keep the record till the end of the year.

PROBLEM II

TELLING PERSONAL EXPERIENCES WITH INTERESTING DETAILS

You have decided that one thing you want to do this year is to interest your friends in what you say. When people get together they often talk about the things they have done and seen; in other words, they tell their personal experiences. You will always enjoy being able to interest your hearers in your experiences.

EXERCISE 1

SEEING THE NECESSITY OF DETAILS IN TELLING AN EXPERIENCE INTERESTINGLY

A. Tell the class all about some one thing you saw or did the last time the circus was in town. Make what you say as interesting as possible, but of course tell the truth. If you had no interesting experience on circus day, tell an adventure of the last day you were away from home.

Will you talk to the class or to the teacher? Where should you stand? Where do you look when you are talking to people whom you really wish to interest? How do you feel when you have to listen to someone who talks so indistinctly that you lose part of what he says? Always remember, then, when you speak to the class (1) to stand where they can easily see you and listen to you, (2) to look

at the people you are talking to, and (3) to speak distinctly. Before telling your stories look at the last exercise in this problem.

When you have finished, let other members of the class stand if they have any criticism, favorable or unfavorable, or any suggestion for the improvement of your story. You may call on them one by one for their opinions. Insist that they make definite and helpful criticisms. Do not accept such bare statements as, "Your story was interesting," or "It was very good." Insist on definite judgments, supported by reasons, so that you may know what other people think is good in your composition or exactly how they think you could improve it.

Do you think the following criticisms helpful? "I especially liked the direct quotations; they gave life to the story." "Saying that the car *leaped* the ditch made me see it." "You don't pronounce *-ing* distinctly."

B. Were you satisfied with the way you told your experience? Did you choose the one most interesting part of your experience to tell? Did you tell that only? Did you put in enough details to interest your hearers? Summarize what you learned from the class discussion of the stories that were told. What are you going to work for now? A comparison of the following accounts of the same incident will help you to answer this important question.

Did anybody in the class make his story as interesting as the second of the following accounts? Why, in general, do you like it better than the first? Which makes the incident real to you; that is, makes you feel that you are there too? What details does the second account give that the first does not? Is it these little details that make the incident real and interesting to you?

Seeing an Enraged Elephant

My mother called me early, for I wanted to see the circus unload. I started for the tracks, and arrived in time to see a large elephant rear up on his hind feet. The workers all circled round him. I climbed a tree. As soon as the men had quieted him a little, another man came in and pulled out a nail from the elephant's foot. The elephant then jumped up and threw the man over his head. I got scared and ran home as fast as I could.

Seeing an Enraged Elephant

My mother called me early, for I wanted to go to the station to see the Ringling Brothers' circus unload. Without waiting to eat anything, I started on the jump to the Big Four tracks. Before I was halfway there, I could hear the shouting and laughter of the boys already on the scene. I arrived just in time to see a large elephant rear up on its hind feet and roar until it almost jarred the ground. The workmen all immediately circled around him, while the bystanders ran this way and that. Some ran into houses, some climbed into wagons, and others climbed near-by trees. I belonged to the last crowd, and climbed the first tree I came to. Two boys, who were already up this tree, said that the elephant had stepped on a nail. The enraged beast was jumping around, striking at the men in the circle with his great swinging trunk.

As soon as they had quieted him a little, two men with spears stepped into the circle and made the elephant lie down. Then a man with a little instrument that I thought must be pliers in his hand pulled the nail out. To our surprise the elephant jumped up and threw the man over his head. One of the boys said that he might tear down the tree that we were in. I began to think I might not be very safe, for I had read of elephants' pulling up trees. So I slid down the tree and lost no time in increasing the distance between me and the elephant.

EXERCISE 2

MAKING A PERSONAL EXPERIENCE INTERESTING WITH DETAILS

From a study of these two elephant stories what important fact have you learned about the way to make your experiences interesting to others?

Tell the class again something that you have seen or done. If you wish, you may retell the circus incident that you told the first time, showing that you can make it more interesting. Perhaps you have had an interesting experience on a farm, breaking a colt, milking a cow, meeting a bull in the pasture, riding on a load of hay. Or you may have got lost in a large department store of some city, or had a surprising ride on an elevator or in the subway, or narrowly escaped being run over when you crossed a crowded street, or enjoyed some incident while watching a parade.

The class will tell you what details you gave that helped them to *see* what you were telling, and also what other details they wanted to know that you did not give.

EXERCISE 3

SEEING THE NECESSITY OF CHOOSING A SMALL SUBJECT IN ORDER TO GIVE DETAILS

You have doubtless used the word *subject* for the thing that you talk or write about. Do you ever speak of the *subject of your composition*? What do you mean? What is the subject of a lecture? of a sermon? What do ministers usually call the subject of the sermon? What is the subject of this problem? What is the subject of the circus story on page 11? How does a subject differ from a title?

Has there been time enough in one recitation for all of you to tell your experiences? In view of the size of the class and the length of the recitation period, about how much time should each speaker be allowed? It takes about the same time to tell each of the following stories. Which speaker put in enough details to make you really *see* what was happening? Should you like still more? Why could n't the other speaker, in the same amount of time, make you feel that you were at the picnic? What do you think of an entire picnic as the subject of a two-minute talk? What one incident alone could this pupil have made interesting by giving all the details that you would like to know?

Stung by Bees

When my brother Robert was seven years old one of my father's calves got out. Father told him to head the calf off and drive it back into the pasture. The calf ran over into a neighbor's yard, and, as it happened, there were some beehives there, one of which the calf knocked over. Just as Robert was passing the beehive the bees swarmed out and got on him, stinging his face till it was so swollen that his eyes were half shut. The bees went down his neck into his waist, stinging him all the time. He ran for home, crying on the way. When he got home Mamma took a hammer and hit around his waist just hard enough to kill the bees.

A Picnic

While I was in Champaign visiting we went to a picnic. There were sixteen of us. After we had got to the park where we had decided to go, we got out of the automobiles and played different games and swung. We then began to prepare our lunch. We had brought some cocoa. When I went to set my cup down I spilled it on my skirt. After lunch we went boat riding. When our boat

got in the middle of the lake, it capsized and we fell into the water. We swam ashore, and having extra changes of clothing with us we changed and decided not to go boat riding again.

EXERCISE 4

CHOOSING A SUBJECT SMALL ENOUGH TO BE MADE INTERESTING IN A TWO-MINUTE TALK

Which of the titles below suggest subjects small enough to be made interesting in a two-minute talk? Which subjects are too large? What smaller subjects can you get out of the larger ones?

Fourth of July
When I Learned to Swim
Getting Supper for the Family
A Week at Grandmother's
A School Patriot
The Tornado That Struck Our House
How I Saved My First Dollar
Breaking Up a Bumblebee's Nest
The Last Football Game
Helping the Policeman
A Hike with the Boy Scouts
Punishing a Lawbreaker
Killing a Snake in Our Back Yard

You have learned two definite things that will help you to tell your personal experiences interestingly. First, you must put in enough details to make your audience really see what you are telling. And second, in order to do that, when your time is limited, you must choose a small subject.

IN THE WAKE OF THE TORNADO

EXERCISE 5

TELLING SOME EXPERIENCE AS INTERESTINGLY AS YOU CAN IN TWO MINUTES[1]

Recall some incident that you have seen or taken part in which you can make interesting to the class in a two-minute talk. If it is hard to think of anything, perhaps you will find suggestions in some of the preceding exercises, especially the last one. Try to improve at least fifty per cent on your last talk. What two definite things will the class have in mind in judging *what* you say? What three definite things in judging *how* you say it?

The following story of a cat's courage and sagacity may prove suggestive. What good details are given?

The first time we moved we were anxious about our cats. . . . I had two, the head of the family and one of his descendants, quite as strong as himself. We decided to take the grandfather, if he consented to come, and to leave the grandson behind, after finding him a home.

My friend Dr. Loriol offered to take the younger cat. The animal was carried to him at nightfall in a closed hamper. Hardly were we seated at the evening meal, talking of the good fortune of our tomcat, when we saw a dripping mass jump through the window. The shapeless bundle came and rubbed itself against our legs, purring with happiness. It was the cat.

I heard his story next day. On arriving at Dr. Loriol's he was locked up in a bedroom. The moment he saw himself a prisoner in the unfamiliar room, he began to jump about wildly on the furniture, against windowpanes, among the ornaments on the

[1] To the Teacher. Pupils who succeeded well with limitation of subject and interesting details in Exercises 1 and 2 may be excused from this repetition and, instead, may begin some individual project. See Appendix G.

mantelpiece, threatening to make short work of everything. Mrs. Loriol was frightened by the little lunatic; she hastened to open the window; and the cat leaped out among the passers-by. A few minutes later he was back at home. And it was no easy matter: he had to cross the town almost from end to end; he had to make his way through a long labyrinth of crowded streets, among a thousand dangers, including boys and dogs; lastly — and this perhaps was even harder — he had to pass over a river which ran through the town. There were bridges at hand, many, in fact; but the animal, taking the shortest cut, had used none of them, bravely jumping into the water, as the streaming fur showed.

I had pity on the poor cat, so faithful to his home. We agreed to take him with us. We were spared the worry: a few days later he was found lying stiff and stark under a shrub in the garden. Someone had poisoned him for me. Who? It was not likely that it was a friend! — J. HENRI FABRE

EXERCISE 6

DRILLING TO CORRECT ERRORS MADE BY THE CLASS

Keep on the board a list of the most noticeable grammatical mistakes — not the mistakes themselves — made by the class while working on this problem. It might be well to appoint a small committee each day to note such errors, and afterwards put them on the board. The rest of the class should give their whole attention to more important criticisms. As the list grows, see which errors are most frequent. (Compare with those given in Appendix A.) Devise and play games for correcting the worst of these.

PROBLEM III

TELLING PERSONAL EXPERIENCES CLEARLY

EXERCISE 1

SEEING THE NECESSITY OF MAKING SEPARATE SENTENCES FOR SEPARATE THOUGHTS

Read this account of a small adventure. What good details do you notice?

THE BLOW-OUT

We were going down a steep hill when the car skidded and a loud report was heard directly under us and someone screamed on the back seat and father stopped the car in as short a space as possible and all five of us got out to see what was the matter. The back tire on the right side was flat and there was a large ragged hole in it and I got the jack and began to take the tire off while father unbuckled the spare casing from the side of the car, but before I finished someone said that they could not find any inner tubes. I finished my job and we got ready to run into town on the rim and just as father started the engine I happened to think that there was an inner tube under the back seat and we soon had the new tire on and started on our way.

In spite of the good details, is the incident well told? How many sentences are there as written?

Close your books and let some member of the class read the story aloud. Does it sound much like some people's talk? How many *and's* are there? Is the incident as you

listen to it perfectly clear? If it is n't, can you tell why? How many separate thoughts are expressed?

With your books closed let someone now read the second version.

THE BLOW-OUT

We were going down a steep hill when the car skidded and a loud report was heard directly under us. Someone screamed in the back seat. Father stopped the car in as short a space as possible. All five of us got out to see what was the matter. The back tire on the right side was flat and there was a large ragged hole in it. I got the jack and began to take the tire off while father unbuckled the spare casing from the side of the car, but before I finished someone said that they could n't find any inner tube. When I finished my job we got ready to run into town on the rim. Just as father started the engine I happened to think that there was an inner tube under the back seat. We soon had the new tire on and started on our way.

Is the incident clearer to you now? What made it clearer?

If we are to speak and write with real clearness, it is necessary to separate sentences. In speaking, the greatest fault of those who have not learned better is the "*and* habit." Do you know what is meant by this? Why is it bad? How do you indicate the end of a sentence in writing? in speaking?

EXERCISE 2

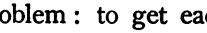
MAKING AN INCIDENT CLEAR BY SEPARATING SENTENCES

Perhaps you remember some little adventure of your own. If so, tell the class about it. Perhaps you have fallen off a bicycle, or been spilled in the snow, or met a strange animal in the barn, or slipped on an icy walk, or had some

similar experience. Be sure to choose a small subject and to put in the details that will make the class see and feel what you saw and felt.

Remember to stand where you can look directly at the class and to separate each thought that is really separate by telling it in a separate sentence. It will be hard to leave out the *and*'s, if you have the "*and* habit," without making your story sound a little stiff. Never mind now if it does. Speak in short, clear sentences. Later you will learn to combine some of your statements in better ways than by stringing them together with *and*'s. Show by your voice the end of each sentence.[1]

This is a hard problem: to get each of these matters of good form right without spoiling the interest and naturalness of your story. Find out from the class how well you succeed and in what respects you could have improved.



You have doubtless found it impossible to give every member of the class a chance to speak during a single recitation period. No one, of course, is willing to give up his opportunity to practice telling his experiences. As you go on with the work, everybody can have his full share of opportunities if you take turns in speaking and writing. Perhaps your teacher will divide you into groups or squads, one to prepare an oral assignment while others prepare a written one. Those who have started diaries (see p. 8) or individual projects (see p. 16) may work at these as they

[1] In localities where pupils have the habit of keeping the voice monotonously suspended at the close of statements this point needs to be especially emphasized.

have opportunity. It will be well, at any rate, not to postpone longer some attention to getting your thoughts on paper. The next three exercises will help you in the most important single matter of good form in writing and the one in which the greatest number of pupils are deficient. As you see, this also has to do with clearness.

EXERCISE 3

CRITICIZING THE CLEARNESS OF A WRITTEN STORY

Read this little story. Is it perfectly clear at first reading? Why not?

CAUGHT IN A STORM

The clouds were getting blacker every minute Kate and I hurried on faster and faster with our pail of berries suddenly great drops came splashing down the thunder and lightning were incessant we were afraid to stop under a tree the wind had now begun it seemed to be furious with the trees for it bent them almost to the ground the limb of a great maple that had been snapped off was lying across our path after clambering through it we ran on gasping for breath and blinded with rain my hat had become a mass of pulp and was hanging over my eyes and ears red streams from the poppies on it were running down my waist I must have been a sorry sight Kate had tripped over a log and scratched her face and all our berries had spilled out on the muddy ground we burst into the house dripping and choking mother had been watching for us when she saw the red stains on my waist she was really frightened but soon she was laughing with us over our adventure unlike the old woman in the shoe,

> She gave us some broth with plenty of bread,
> And bathed us, and kissed us, and put us to bed.

EXERCISE 4

SEPARATING SENTENCES BY MEANS OF CAPITALS AND PERIODS (COPYING)

Copy "Caught in a Storm," inserting capital letters and periods to show the beginning and the end of each sentence. Except for these capitals and periods, copy exactly.

In future exercises remember that all copying should be *perfectly accurate.* Don't be satisfied with less than a hundred per cent on this point. Any business man can tell you that the ability to copy accurately is a valuable asset, and civil-service examiners say that more candidates fail in the copying test than in any other. Note, by the way, how the verses quoted are dropped to a separate line and spaced differently from the prose. But the main point of this exercise is to mark the beginning and the end of every sentence properly.

EXERCISE 5

MAKING THE WRITTEN ACCOUNT OF AN INCIDENT CLEAR BY SHOWING THE BEGINNINGS AND ENDS OF SENTENCES

Write an account of what happened the night you woke up and thought you saw a man crawling in your window; or of how you found and killed the snake that had been eating the eggs in the henhouse; or of how you finally got up courage to have your tooth pulled after a second trip to the dentist; or of how you got a subscription from a man of whom you stood in awe; or an account of any other interesting experience.

What two matters already discussed must you look out for in order to make the story interesting? First limit

your subject; then remember and picture to yourself as vividly as possible what happened and how you felt; then write, putting in the most interesting details. Make the story clear by showing the beginning and the end of every sentence. Before going to class examine each sentence to make sure that you have done this. Be careful about your spelling. Don't forget your lists.

For practice in separating written sentences it will be well this time for every one of you to write his story even if he first gives it orally. Let two or three put their stories on the board for group criticism.

EXERCISE 6

SEEING HOW ORDERLY ARRANGEMENT MAKES THE STORY OF THE BEAN CLEAR

Read the story of how all beans come to have black seams. Can you follow the story easily? What happens first? What next? and so on. Why is the story not as clear as it should be?

1. The Bean proposed that all three should go along together, since they were planning to take a journey — the Straw and the Coal also, I mean. 2. This pleased both the Coal and the Straw, and they set out. 3. The Straw stretched herself from one side of the stream to the other; and the Coal, which was of a fiery nature, tripped gayly over the new-built bridge. 4. But when it got to the middle and heard the water rushing below, it was frightened; so it did not dare go any farther. 5. The Bean, who had cautiously remained on the bank, could not help laughing over the whole business; and having begun, she laughed and laughed until she split her sides. 6. The Straw, having begun to burn, broke in two and fell into the stream; the Coal, falling with it, fizzled out in the water. 7. I forgot to say that the stream they

came to had no bridge over it, and the straw stretched herself across for the others to walk on. 8. Fortunately a tailor was taking his rest by that stream. 9. As he had a sympathetic heart, he took out a needle and thread and stitched the bean up again. 10. But as he used black thread all beans have black seams to this day.

Now read the following account of the same incident. Is it clear? Tell now what happened first, next, and so on. The *plan* of the story might be expressed in this way:

The story tells *first* that the Bean, the Straw, and the Coal set out on a journey;
next that the Straw and the Coal were drowned; and
last that the Bean, having split herself laughing, got sewed up with black thread.

Every story you tell should be built on some simple plan like this. Try stating the plan of some fable or familiar story.

1. The Bean, the Straw, and the Coal were planning to take a journey. 2. The Bean proposed that all three should go along together. 3. This pleased both the Straw and the Coal, and they set out. 4. Before long they came to a little stream, and as there was neither path nor bridge they did not know how to get over. 5. The Straw at last had an idea; he proposed to throw himself across the stream like a bridge, for the others to cross on. 6. So the Straw stretched himself from one side to the other, and the Coal, which was of a fiery nature, tripped gayly over the newly built bridge. 7. But when it got to the middle and heard the water rushing below, it was frightened; so it did not dare go any farther. 8. The Straw, beginning to burn, broke in two and fell into the stream; the Coal, falling with it, fizzled out in the water. 9. The Bean, who had cautiously remained on the bank, could not help laughing over the whole business; and having begun, she

laughed and laughed till she split her sides. 10. Fortunately a tailor was taking his rest by the stream. 11. As he had a sympathetic heart, he brought out a needle and thread and stitched her up again; but as he used black thread all beans have black seams to this day.

EXERCISE 7

MAKING A SHORT STORY CLEAR BY PLANNING IT BEFOREHAND

As you have seen, one way of arranging details clearly in telling a story is to follow the time order. If two things happen at the same time, we must decide which to tell first. (Notice that the fifth sentence in the first version is the ninth sentence in the second version of the story above. Which is the better place for the important detail told in it?) Unfortunately our minds do not always work logically (What does this word mean?), and often we leave out an important link that must be supplied later. We have to go back and put it in, breaking the reader's thread of interest, or else we leave it out; and in either case we partly spoil the clearness of our story. To be sure of clearness, then, we must *plan beforehand* what we are going to say, arranging it in the best order possible.

A study of the following incident from "Jack Ballister's Fortunes" may help you. What is told first here? What next? etc. Exactly what is the subject? What good details are given?

JACK'S LUCK

It was pretty late in the afternoon when they approached the fishing-ground. Dennis leaned over the rail [of the boat] every now and then, and peered down into the water, as the hoy drifted along close-hauled to the wind. One of the negroes stood ready

to drop the sail, and the other stood in the bow to throw over the stone that served as an anchor when Dennis should give the order. "Let go!" shouted Dennis, suddenly, and the sail fell with a rattle of the block and tackle, and in a heap of canvas. At the same time the negro in the bow threw the stone overboard with a great loud splash.

Jack and Little Coffee were the first to drop their lines into the water. Jack sat watching the negro boy; he hoped with all his might that he might catch the first fish, but it did not seem possible that he could catch a fish in that little open spot of the wide, wide stretch of water. Then all of a sudden there came a sharp, quivering pull at the hook, and he instantly began hauling in the wet and dripping line wildly, hand over hand. He thought for a moment that he had lost the fish; then there came a renewed tugging at his line, and in another second he had jerked the shining thing into the boat, where it lay flashing and splashing and flapping upon the boards of the bottom. "I caught the first fish, Little Coffee!" he shouted.

"Look dar, now," said Little Coffee, testily. "Fish just bite my hook, and you talk and scare 'um away."

Jack jeered derisively, and Dennis burst out laughing, while Little Coffee glowered at Jack in glum sullenness. — PYLE, "Jack Ballister's Fortunes"

Tell some personal experience to the class. Plan it carefully, state your plan in a sentence like those made in Exercise 6, and follow your plan. However, try to tell your experience without having to look at a paper. If there is not time for all members of the class to speak, let one squad speak and others write. Planning is so important that you might give several lessons to this exercise.

Here are some reminders of what you have already learned. Answer these questions before you prepare your story, and keep them in mind as an outline for helpful criticism:

What three things should you think of beforehand to make your story interesting and clear?

What four things can you specify that are necessary for *effective* oral presentation?

What matters of form can you specify that are necessary for *effective* written presentation?

The following titles may help you think of something to tell. You will need to limit your *subject* according to your individual experience; as, "How I saw the Camp Meade soldiers parade on the Fourth of July."

How I Saw the Parade
An Amateur Street-Cleaner
When Father Said "No"
One Good Turn
My First Adventure
Curing a Cold
Catching Billy in the Pasture
The End of the Game
How the Tables Were Turned
A Long Five Minutes
Just in Time
"Check!"
Tarred and Feathered by Mistake
Too Sharp
A Warrior Turkey
Earning the Last Quarter

PROBLEM IV

MAKING SURE OF KNOWING SENTENCES

Although you have been talking about sentences ever since you were in the first grade, you probably still make mistakes in writing them. If you do not, you will be allowed to omit this problem; if you do, you will not wish to omit it. It is meant to give you help in recognizing sentences, and practice in writing them.

There are two principal kinds of mistakes that people make because they do not really know what a sentence is. They write two or more separate sentences as if they were one, and they write part of a sentence as if it were complete. To cure these faults you need first to *understand* perfectly and then to *take care* in writing until good habits are strong enough to take care of themselves.

EXERCISE 1

PICKING OUT SENTENCES AND PARTS OF SENTENCES (DICTATION)

As you read these groups of words aloud imagine that somebody is speaking them to you. In which cases should you feel that the speaker had finished his remark? In which cases should you expect him to say something more? Which groups of words are sentences?

Let the best reader in the class dictate to you the groups that are sentences, and the rest of the class write them,

using capital letters and periods where they belong. You will find in these sentences several words that frequently cause trouble in spelling, most of them everyday words that you have known by sight ever since you could read. Don't be tripped by them this time.

If you have now ten or more words on your individual spelling list, you should clear your record by spelling them correctly for somebody appointed to hear you.

1. I have written my composition for tomorrow
2. Harold is writing his today
3. when I was writing my composition Susie turned the bottle of ink over on the table
4. wipe up the ink quickly
5. when mother saw the spilled ink
6. because the recitation has not yet begun
7. the recitation had already begun
8. speak so distinctly that no one will have to make an effort to understand you
9. if you read too rapidly
10. he was too late for the four o'clock train
11. the boy standing near the door
12. whenever I do not know my lesson well
13. whenever Kate speaks to the class, she tells something interesting
14. the book of poems that you wanted is lying on the desk
15. the boy sitting in the back row
16. if somebody cries "Fire!" sit still and keep your head

EXERCISE 2

DEFINING A SENTENCE

In geography and arithmetic you have had to define certain things — that is, to tell exactly what they are; for example, "A cape is a point of land projecting into a body

of water." Give a definition of *isthmus*, of *subtrahend*, of *quotient*. What does a definition do?

To *define* is to set limits or boundaries around one idea in order to separate it distinctly in our minds from all other ideas. (The Latin word *finis* means "limit" or "end," as you may know.) Many common things we know by experience without defining; a chair, a table, a mouse, for instance. If we attempt to define one of them, however, we find it difficult to do so. Generally we do not need to make exact definitions for common things; but if we have occasion to think, for example, "Just what do we mean by a chair, anyway? How does a chair differ from other pieces of furniture?" we find that we must make our vague notions much more sharp and clear to form a good definition.

Without looking in a dictionary see if you can define a chair so as to include *all* chairs and exclude everything else. Define a city; a school. After discussing your definitions in class, compare with those in the dictionary the definitions that you finally make.

You will find that a definition does two things: First, it puts the thing defined into a group or class with other similar things; for example, "An island is *a body of land*." Secondly, it points out the difference between this particular thing and the others in its class; for example, "*entirely surrounded by water*." In the definition of a cape, what is the part that *classifies* the cape? What part *differentiates* (*tells the difference* between it and others) the cape from other points of land? What are the two parts in your definition of a chair? If you think of every definition you make or learn as doing these two things, you will find such definitions much clearer and more full of meaning to you. A definition that you really understand is very helpful

in thinking; one that you merely memorize by rote is practically worthless. Understand, memorize, and use!

A good definition must (1) tell the truth, (2) tell it clearly, (3) tell it as briefly as possible.

You have known sentences all your life from experience, just as you know chairs and tables without defining them. Perhaps you have already learned several different definitions of a sentence. If so, discuss some of them in the light of what you have just learned about defining. Below is a good definition of a sentence. Why is it good? What are its two parts? Learn it. (Can you spell *sentence*?)

A ***sentence*** *is the expression of a complete thought in words.*

EXERCISE 3

TESTING SENTENCES BY MEANS OF THE DEFINITION

A. Make sentences out of the parts of sentences in Exercise 1. By means of the definition prove that they are sentences.

B. Write out and bring to class twenty groups of words, some of them sentences and others only pieces of sentences. Let the class, by applying the definition, tell which groups are sentences. You can make several kinds of games of this exercise. Each of you may choose one of your classmates to test; or you may divide into two groups and have a match in recognizing sentences; or one may dictate his list with the idea that only the sentences are to be written, and anybody who starts to write a group that is not a sentence loses ten from his score of a hundred[1]; or one may read aloud his list, letting the class say instantly and

[1] One pupil may keep tally for each row.

distinctly "Yes" to every sentence and "No" to every group of words that is not a sentence.

At the end of the recitation hand in your original paper to the teacher. Be sure that every sentence has the beginning and the end properly marked and that every group of words *not* a sentence has neither capital nor period.

EXERCISE 4

FINDING TWO OR MORE SENTENCES WRITTEN TOGETHER

Show that each of the following groups of words contains two or more sentences. In which are the sentences not joined by some connecting word? In which *are* they joined? In which, then, have the two sentences been made into one? In which are they really separate? What are words called that can join two or more sentences into one?

1. Once upon a time there was a little chimney sweep, his name was Tom.
2. That is a short name, and it ought to be easy to remember.
3. Long John had only one leg, the other was cut off close by the hip.
4. Tommy reached out to seize the cake, but his little hand trembled so that he could hardly clasp the sweet morsel.
5. She was not in a hurry, she just played along.
6. Silver, when they arrived at a port in Spanish America, had got some of the money and gone, he was never seen after this.
7. The train started, we were not more than two rods from the station, but we missed it.
8. Nobody ever caught a fairy that is no proof that fairies do not exist, however.
9. On the top of the cliff stands a very large lighthouse, it is made of bricks, which are painted white.

10. The Polyphemus is an interesting kind of caterpillar to study, it has the largest head of all the caterpillars, the head is the size of one's little-finger nail.

11. The firemen worked hard, and in a few minutes the hose was pouring a stream of water on the blazing barn.

12. The men and boys that came to the station to get the papers and bundles had to hurry home because it was so cold, just a few minutes later I heard the whistle.

13. The bell in the station began to ring, and I saw the train just taking the curve, when it reached the station, all the people were glad to go in and get warm.

EXERCISE 5

CORRECTING THE ERROR OF RUNNING TWO OR MORE SEPARATE SENTENCES INTO ONE

As you know, it is very bad form not to put the proper mark of punctuation at the end of each separate sentence. Show how each error in Exercise 4 should be corrected. In some cases you will find the resulting sentences too short and disjointed to sound well. Can you combine them into one really good sentence? For the present, however, in your own work prefer short sentences, since they are more likely to be clear.

EXERCISE 6

FINDING AND CORRECTING RUN-ON SENTENCES

Sentences run together without connectives, when they should be separated, are called *run-on* sentences. (Sentences held together by connectives are called *compound*. See p. 269.) What run-on sentences do you find in this paragraph? Tell what simple corrections should be made.

The Fisherman and the Genie

An old fisherman and his wife had three children, they were almost starving. Every morning the old man went out to fish. He never cast his net more than four times a day one day at the fourth cast he pulled in his net which was very heavy. Instead of the fish he had expected to find, the fisherman drew out a copper jar, the mouth of the jar was covered with a lid and sealed with lead. He shook the jar but he could hear nothing. Then he thought he would open it. Cutting the lid with his knife, he was disappointed to see nothing inside, he then turned the jar upside down and tapped it on the bottom. But nothing came out. He set the jar upright again and sat and looked at it. Suddenly he saw a light smoke coming slowly forth, the smoke spread like a great fog. Then it gathered itself together into a solid mass, there before the fisherman stood a great genie.

If anyone knows what happened next, he may wish to tell the rest of the class, but be careful to avoid stringing sentences together with *and's*. What book is this story taken from?

Show that the story of the fisherman and the genie is well planned. In the following exercise plan yours as well.

EXERCISE 7

TESTING YOURSELVES IN AVOIDING RUN-ON SENTENCES

Write some little incident, one that you have read if you wish. You may like to take one incident from a story in the Arabian Nights. How can you make the story interesting to those who will read it? How can you make it clear? What shall you keep in mind when you proofread your composition before taking it to class?

What is proofreading? Why is it done? In what business is it important? Sometime, perhaps, your teacher will

take you to a printing office or to a publisher's to see how newspapers and books are made. You will then see where proofreading is a business.

When you go to class, exchange papers and see if you can find any errors in marking sentences.

EXERCISE 8

DISCOVERING AMPUTATED PARTS OF SENTENCES

There is another kind of mistake that you are likely to make; namely, cutting a part of a sentence off and writing this amputated member as if it were a whole, sound sentence. (What do we mean when we say a man's arm is amputated?)

What amputated parts of sentences do you find in the following incident? With which sentence, the one before or the one after, does each part belong?

ALICE AND THE RABBIT

Alice was beginning to get very tired of sitting by her sister on the bank. And of having nothing to do. Once or twice she had peeped into the book which her sister was reading. But it had no pictures or conversations in it. Suddenly a white rabbit, with a pink eye, ran close by her. When the rabbit took a watch out of his waistcoat pocket, and looked at it, and hurried on. Alice started to her feet. For it flashed across her mind that she had never before seen a rabbit with either a waistcoat pocket or a watch to take out of it. Burning with curiosity, she ran across the field after the rabbit. And was just in time to see it pop down a large rabbit-hole under the hedge. In another moment, down went Alice after it. Never once considering how in the world she was to get out again. The rabbit-hole went straight on like a tunnel for some way, and then dipped down suddenly. Alice had not a moment to stop before she found herself falling down what seemed to be a very deep well.

EXERCISE 9

CORRECTING ERRORS IN WRITING AMPUTATED MEMBERS OF SENTENCES AS SENTENCES (COPYING)

Copy the paragraph about Alice and the rabbit, joining amputated members to the sentences they belong with. What mark should you now get on an exercise of this kind?

EXERCISE 10

WRITING A STORY WITH NO AMPUTATED MEMBERS OF SENTENCES

Who is Alice? Do you know some of the things she saw and did — some of her experiences down the rabbit-hole? If you do, plan the telling of one or two of these experiences.

Write out one of the little stories about Alice that you have planned; or else plan and write some other incident, something that you have read, or done, or imagined. Remember to proofread your composition, taking especial pains to find and correct any amputated part of a sentence. Exchange papers and check up each other's errors. Make a list of all the words misspelled on these papers, and do not forget to enter them on the class list and the individual lists. See how good a record your class can make. It would be interesting for one or two to write their compositions on the blackboard, so that the whole class can criticize the same theme. Give your story a good title, definite and interesting (see p. 14). Observe the following rule for capitalizing (see, for example, p. 27).

Rule A. *Capitalize the first and every important word in the title of a composition.*

EXERCISE 11

SEEING THAT EVERY SENTENCE IS EITHER DECLARATIVE OR INTERROGATIVE

Make a sentence that *tells* a fact; another that *tells* your opinion about something; another that *tells* somebody to do something; another that *tells* a wish of yours; another that *asks* a question.

Can you think of a sentence that does not either *tell* or *ask* something?

A ***declarative sentence*** *is a sentence that tells, or states, something.*

An ***interrogative sentence*** *is a sentence that asks a question.*

What three definitions do you now know? (If you know how to look up the derivation of words in the dictionary, find out from what Latin words the English words *declarative* and *interrogative* come. Many words have more meaning and interest when we know the *roots* from which they have grown.) Point out the two parts of each definition above (see p. 30).

You doubtless already know the rules for punctuating declarative and interrogative sentences; but here they are again. (What is the difference between a rule and a definition?)

Rule 1.[1] *Close every declarative sentence with a period.*

Rule 2. *Close every interrogative sentence with a question mark.*

There are exceptions to these rules, in the case of exclamations, but we need not discuss those for the present.

Rule B. *Begin every sentence with a capital letter.*

[1] Rules for punctuation are numbered; rules for capitalization are lettered. These rules are collected in Appendix C.

EXERCISE 12

MARKING DECLARATIVE AND INTERROGATIVE SENTENCES CORRECTLY (COPYING)

As someone reads to you the groups of words below decide whether each is a sentence and why. Tell whether each sentence is declarative or interrogative. Then copy the sentences only, marking properly the beginning and the end of each.

Words which are here italicized in print should be underscored in writing. What words shall you underscore?

In copying should you now be satisfied with less than one hundred per cent for accuracy and correctness?

1. as it is half past nine, we shall begin the lesson
2. who in the class knows what a sentence is
3. some people misspell a simple word like *sentence*
4. John, give the definition of a sentence
5. because the sentence is declarative
6. into what two classes may sentences be divided
7. when you are sure that you can recognize these two kinds of sentences
8. the word *declare* means to state or tell
9. notice carefully how *declarative* is spelled
10. the word *interrogative* means asking, questioning
11. be sure that you can spell *interrogative*
12. how many *r*'s are in the word
13. put on your thinking-cap, and tell what the words *declaration* and *interrogation* mean. (How many sentences could you break this one into? Are these sentences separate or joined? What is the use of *and*?)
14. Mary, give definitions of declarative and interrogative sentences
15. you have had a good lesson
16. the class is dismissed

EXERCISE 13

SUMMING UP WHAT YOU HAVE LEARNED OF SENTENCES

Tell all that you know about sentences, under the following headings: (1) Definition of Sentence; (2) Kinds of Sentences; (3) Marking Sentences; (4) Errors in Writing Sentences.

Is there anyone in the class who has made a perfect score in recognizing and marking sentences? This is a matter in which everyone who is educated must be perfect — not once merely, but always, in everything that he writes. Form the habit now.

PROBLEM V

CULTIVATING GOOD HABITS OF WORKING AT COMPOSITIONS

EXERCISE 1

REVIEWING WHAT YOU HAVE LEARNED ABOUT PREPARING A STORY TO TELL

Good habits of work are worth more than hundreds of rules for learning to think and to express your thoughts. Rules help you to know what habits to form; but the habits themselves come not by merely knowing but by doing, over and over again. At first this doing is hard; it takes knowledge, attention, will power, and repetition. But after a while the habit becomes strong and can take care of itself. Since these problems are meant to help you not only in knowing what to work for but also in forming good habits of work, you will be asked to do and to think about the same things a good many times.

What idea about the ways of working out a composition have the previous lessons suggested? What beginnings of good habits have you already made? Be ready to speak to the class for two or three minutes on the topic "How I Prepare to Tell a Story." Perhaps one of you has some good ideas about this that others have not. Anyway, it will pay each one to take an inventory of the habits he is forming.

You may illustrate by referring to some particular story you have told in class or elsewhere. Tell about your choice

of a subject, how you limited it, how you decided what to say and what not to say, how you planned for good order of details, and whether any ideas occurred to you which you decided not to use. In each case give your reasons as clearly as you can.

Which of these ways of working do you think would apply as well to any other kind of composition as to a story? What preparation did you make for giving a good oral presentation of your story? Did you try telling it to somebody before you came to class? In speaking on this topic be sure to practice what you preach.

EXERCISE 2

SEEING THE NEED OF GOOD FORM IN WRITTEN WORK

Just as soon as you look at the theme on Plate II you will see that the writer, if she could not do better in the first place, should have revised her work carefully before letting anyone else see it. (What does *re-vision* mean?) What bad habits of work is this writer allowing herself to form? What hints could you give her about the appearance of her papers? What rules for good form in written work have you already learned? Study the rules for learning to spell a word. (See Appendix C.)

Compare the theme on Plate I. Is this in the form you wish to adopt, or should you prefer to make some changes? Decide on what you think a reasonable requirement in these matters, a requirement which the class may be expected to live up to. Think of placing and capitalization of title, of spacing, of indentations, and of margins. Is there anyone in the class who cannot observe these simple rules? After this should any paper be accepted if it does not follow them?

Charlestown, Mass.
April 11, 1920

My dear Chum,

How I wish you had been at the basket-ball game last night with me! The gymnasium was filled with a hilarious crowd, most of them waving the scarlet and gold of our team, but here and there were spots of Shelbyville purple. Their boys were larger than ours, but we won — oh, we won twenty-nine to twenty-seven! We caged the first ball, and then it was nip and tuck to the end, first one

PLATE I, *A*

team leading and then the other, till in the last minute your cousin, John Milford, shot the ball into the basket for victory. Pandemonium was never like the celebration that followed!

Our boys play Arcola next Saturday evening. Can't you come in and see the game with me? Of course Mother will have a spare room for you. She has just come in to say that we shall all be glad to see you.

Your loving friend
Barbara

PLATE I, *B*

58 First St.
Nyack, New York,
February 3, 1919.

Dear Frank;

You have been away two weeks and we haven't heard from you yet.

Although the two weeks went almost like nothing I was waiting for a letter all the while. I am very anxious to know what your residence is like.

Mother will also be pleased to hear from you.

Hoping to hear from you soon also that you are well—

I remain,
Your Loving Sister,
Elsa Brown

PLATE II

Revise the best theme that you have so far written, putting it into the form adopted. Exhibit on the bulletin board the few best from the class as the present standard in good form.

EXERCISE 3

MAKING A REVISION GUIDE FOR GOOD FORM

Every writer must learn to be his own severest critic. The habit of careful revision is of great importance to him while he is learning the simplest matters of good expression. Of course each of you will hope to find less and less to revise as you write better and better, but you surely wish to form the habit of never letting any piece of work go out of your hands until it does you credit.

It will be helpful to make out a card, to keep in your notebook or somewhere close at hand, on which are listed all matters of good form so far studied. Go over each theme after you have written it, with each point in mind, seeking as a proofreader to find your own mistakes. Let your work cool, if possible, before looking it over; and if you still have trouble in finding the ends of sentences, read the theme aloud, pausing at the end of every sentence.

Your revision guide at present should contain a list covering the following points:

General good form. (What special points?)

Spelling.

End punctuation of sentences. (What special points?)

Make out your guide together on the board and copy it on cards or into notebooks. By this guide each will make a revision of his own work before presenting it to the teacher or to the class.

EXERCISE 4

CORRECTING A STORY BY YOUR REVISION GUIDE

this whole exercise Is badly in need of proofreading see if you can find all the mistakes. if this Book is yours you may correct the mistakes with a sharp pencil; if it is not yours you should, of course, never put a mark in it? You will have to be content with finding and correcting the mistakes how many are there so far.

Below is a little story which is worth remembering you may copy it, making all needed corrections. Look for one kind of mistake at a time. According to your revision guide. There are no mistakes in it except in spelling and in other matters which you will have allready discussed in this class, be especially careful to seperate sentences that are run together, and to correct the misspellings of simple Words. Is it not to bad too go on misspelling them all your life. what word should be spelled with an apostrophe. why? Look out for the hand writting to. Taking care that it is up to seventh grade standard.

Here is another rule that you will find violated in this exercise:

Rule C. *Never use a capital letter without a definite reason.*

A RESCUE

Far in advance of the French lines along the Aisne, a scout lay hidden in a thicket, a shell burst immediately above him, tearing his body almost into shreds, the pain was intense; but he was so terribly wounded that he had not strength even to give himself an anesthetic from the medicine kit he carried, hidden so securely, their was no hope that searchers would ever come upon him, an agonizing death by inches was all the wounded man could see ahead of him. But when darkness came, destroying the little hope he had cherished, two red Eyes suddenly glowed in the darkness of the thicket, a shadowy form stood over the helpless man, and a

moment later a War Dog was racing back to the lines with the dying mans cap in his mouth, the soldier lost consciousness, when he came to, stretcher bearers were carring him back to life and safety and the faithful dog was troting on behind. — LEWIS EDWIN. THEISS, "The Dogs of War." (*Adapted*)

In copying you may have to divide words at the end of the line. Divide a word only as it should be pronounced;

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WOUNDED IN SERVICE

not, for instance, *stra-ight, da-nger.* Seldom separate one or two letters from the rest of a word; by looking ahead you can manage to get these in without crowding. Of course you cannot make the spaces at the right as even as the margin of a printed book, but do not leave a noticeable blank unless you mean to begin a new paragraph on the next line.

Rule 3. *Use a hyphen* ***between syllables*** *in dividing a word at the end of a line.*

EXERCISE 5

PRACTICING PREVISION AND REVISION (TEST THEME)

If *revision* means "looking back" or "looking again," *prevision* would be a good name for "looking forward" and "planning." In this exercise you will test your ability both in prevision and in revision.

Think over and discuss in class all that you have learned so far about making a story interesting and about putting it into good written form. Then plan and write a story, criticizing the written form for yourself according to the revision guide.

Do not forget, also, that you may revise for other things besides good form. For instance, after writing your story see whether you have given enough details about the most interesting part and whether everything is clear and in the best order; if not, revise your work carefully before making your final copy.

It may be well for you to make a plan for your story, like the one for the bean story on page 24, and let your teacher criticize it before you write. Perhaps you will wish to save the best of these stories for your class magazine. (See Problem XXI.)

Your story may be based on one of the following suggestions:

1. I almost broke a law. Loyalty.
2. A squirrel built its nest of leaves in our oak tree. Trouble with our dog, Banjo.
3. I tried to milk a cow.
4. A joke in school went wrong.
5. A horse fell on the slippery pavement in front of our house.
6. We forgot to pour water on our camp fire.

7. Workmen made a fire in the fireplace of the house they were building and went home, leaving it burning.

8. The snow was just right for packing into balls. Temptation.

9. I went to sleep at the movies and was locked in. Feelings and result.

10. Our car "went dead" on the way up a steep hill and began sliding back. Presence of mind.

11. An accident on the way home from school made me an hour late.

12. The smallest monkey in the cage had a hard time getting anything to eat. A small boy tried to help it.

13. The time the power went off.

14. Missing it by a minute.

15. What we did n't have for dinner.

16. When I lost my head.

17. The tenth inning.

18. Catching for Pete in the —— game.

19. Blowing papers.

PROBLEM VI

TELLING THE NEWS IN A LETTER

Who does n't like to get a letter? Sometimes you open the envelope and draw out a half page of scrawling handwriting that tells you nothing except "I am well and hope you are the same." You feel cheated. But a real letter, which brings your friend almost to your side, is an event. You may be sure that your friends have the same feelings. Hardly anything that you can accomplish will enable you to give so much pleasure as learning to write an interesting letter. Moreover, if you can put some of your real self on paper in writing to a friend, you will be able to keep a good many friends whom you might otherwise lose.

Have you ever received a letter that seemed to take you into the writer's life and made you feel almost as if you had had a good talk with him? Perhaps you have some interesting letters which are not too personal to read in public. If so, you might bring them and share them with the other members of the class.

EXERCISE 1

SEEING WHY A LETTER IS INTERESTING

Which of these two letters would you rather receive if both the writers were friends of yours? Can you tell why? What points that you have learned about making stories interesting apply equally well in making letters interesting?

Does a good plan have any effect on the interest a reader has? Find some of the especially good details in Marie's letter. About what should you like to have Anna tell you more details? If she did not have time to write at length, what should she have made the most of and what should she have left out or condensed? What word is more suitable here than *nice*? (Exactly what does *nice* mean?)

Miramar, Porto Rico
August 14, 19—

Dear Katharine,

We are beginning a vegetable garden of which we hope very much. We have planted corn, peppers, and lima and butter beans. Mother is going to plant peanuts, and next month we shall plant tomatoes, lettuce, radishes, and beets.

The porch floor of our new house is made of tile, so that we have to wash it a great deal. All of us put on our bathing-suits and scrub on our knees. Then mother turns the hose on us and we have great fun. The train passes near us and when Harold and Jim hear it coming they sit on the fence to see it pass.

I have many friends here. My best friends are Helen and Lisbeth Murray. We had a picnic down at Tibbitts' place. We stayed in the water all day. It 's a very long walk so that we took off our shoes and stockings and walked barefooted on the beach all the way. While we walked we saw a " Portuguese Man of War " and three jellyfish. When we came home we were so burned that father called Helen " Dusky Helen " and me " Sunset Marie." The Murrays invited us to see some pictures made by the projecto-scope. Lisbeth Murray told me it was a patriotic meeting. When the flag appeared in a picture we all clapped our hands and sang " The Star-Spangled Banner."

We all send you much love and many kisses.

Yours lovingly,
Marie

Mattoon, Illinois
December 27, 1918

Dear Margaret,

I am spending my vacation with home folks. With the exception of a bad cold I have been having a good time. I received many nice presents for Christmas. I am expecting company the last of the week. All the rest of the folks are reading tonight. There are not many entertainments in our neighborhood on account of the war. I have been practicing on my music today. I hope you have been having a good vacation. Hoping you have had a Merry Christmas and wishing you a Happy New Year,

Your loving
Anna

EXERCISE 2

COPYING AN INTERESTING LETTER (COPYING AND DICTATION)

Here is a letter written by Lewis Carroll, the author of "Alice in Wonderland," which, although not a *news* letter, is so delightful that it is worth repeating. What makes it so interesting? What do you learn about the person to whom the letter is written, about Sandown, and about past experiences? What is a bathing-machine? What expressions in the letter do you like best? What do you guess the *Heather Bell* to be? Notice how the name is printed; how must you indicate this in your manuscript? Explain the use of the apostrophe in *shan't* and *couldn't*. What is the rule? What other contractions do you find in the letter? In copying them be sure to put the apostrophe in the right place. (What *is* the right place?) Contractions are seldom used in connected composition except in letters or conversational writing. Why are certain contractions allowable there?

Of course you are already familiar with the correct form for friendly letters; but to make sure of this and to test your accuracy in copying, as well as to catch a little of the happy way of saying things which characterizes Lewis Carroll, copy this letter carefully. Only one-hundred-per-cent work will be accepted here. Notice that the word *dear* is not capitalized in a salutation of a letter when *my* is used with it. (What part of a letter is the salutation?)

After you have all copied the letter let someone dictate it to others at the board, to see whether they can get the form entirely correct.

Christ Church, Oxford
July 21, 1876

My dear Gertrude,

Explain to me how I am to enjoy Sandown without you. How can I walk on the beach alone? How can I sit alone on those wooden steps? So you see, as I shan't be able to do without you, you will have to come. If Violet comes I shall tell her to invite you to stay with her, and then I shall come over in the *Heather Bell* to fetch you.

If I ever do come over, I see I could n't come back the same day, so you will have to engage a bed for me somewhere in Swanage; and if you can't find one, I shall expect you to spend the night on the beach, and give up your room to me. Guests, of course, must be thought of before children; and I'm sure in these warm nights the beach will be quite good enough for you. If you did feel a little chilly, of course you could go into a bathing-machine, which everyone knows is very comfortable to sleep in,—you know they make the floor of soft wood on purpose. I send you seven kisses (to last a week) and remain,

Your loving friend,
Lewis Carroll

You have seen already that there are several reasons why one friendly letter is more interesting than another, and the same points will be further illustrated by the other letters in this chapter. The chief causes of interest are probably these:

(1) imagining what the other person cares about;
(2) giving concrete details;
(3) saying things naturally and fully, as if in conversation;
(4) arranging topics in good order;
(5) saying things in a happy way. (*Happy* in this sense means "exactly right," and so "giving happiness.")

EXERCISE 3

PLANNING AND WRITING AN INTERESTING LETTER

If you compare the two letters that follow, you will see that not only details but some order of telling them are necessary to the best effect. Paul's letter was written at the close of his sixth year in school, Winthrop's in the middle of his seventh. Winthrop's letter was sent to his former scout master. What is the plan of it? What does the first paragraph tell? the next? the next? Make an outline on the blackboard. In the other letter what statements that belong together are scattered here and there? Would the letter be more clear and interesting if it were better planned? What mistakes do you find in it? Point out the especially interesting details in Winthrop's letter. What one word has this boy misspelled?

After studying and comparing these letters, plan together in class a letter to an absent classmate or to someone else whom you all know and wish to please. What will be news

to that person? What will interest him? Does the interest of a letter depend much on the way it fits the interests of the particular person to whom it is written? Plan the best letter possible, grouping and arranging your topics to lead naturally from one to another.

Then each of you write, putting your letter into perfect form and filling in as many interesting details as possible. Revise carefully for spelling and sentence ends. Have you any interrogative sentences?

You will find that even letters written on the same plan will be very different in details and in a kind of flavor of personality. Read to each other some of those you have written. Which ones sound so much like the writers that you would know without the signatures who wrote them? Can you see what gives this individuality? What especially happy ways of saying things do you notice? Send one or more of the best letters.

191 Summit Avenue
Hackensack, New Jersey
June 28, 1919

Dear Father,

We are all well. I hope you are all right. I think I got promoted. It sure is lonely here without you. How is the golf there? Have you seen any alligators? We are going to have a spread in school. I just gave something for it. Have you been in swimming? Please bring me an alligator. There is a new man on your route. He is very short. All the people wish you were back. I wish I was with you. Bring me a souvenir please. I told people you soon would be back. Don't get seasick coming home. If you do, tell me about it. Matilda has been promoted. That's all I know in this letter.

Your son,
Paul Dillard

533 West 124 Street
New York City
March 4, 1918

Dear Mr. Davis,

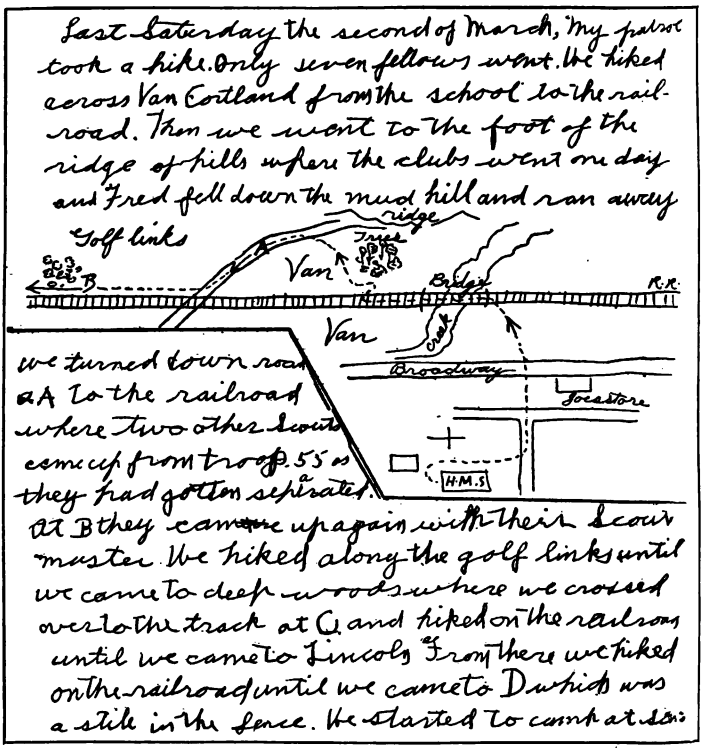
I have been intending to write to you for a long time, but have not had time to send you the kind of letter I wanted. This is written in school.

Friday the twenty-second of February I was called up by one of the Scout patrol leaders, who said that we would meet — we, the troop — at the 116th Street subway station at ten-thirty in uniform. At eleven we were at 3 East 38th Street — only eight fellows. At twelve, after waiting a long hour, we were marched to a near-by restaurant, where we were given very strong, stale, sweet coffee and a cheese sandwich which was made of stale cheese. Next and last was served some stale apple pie, which we devoured eagerly, as it was the best food we had had. Next we were marched out and made to register, name, address; then marched upstairs and registered again. We were then each given a button, some circulars, some blue slips, and an arm band; we were then assigned blocks. Mine was Forty-fifth to Forty-sixth Street on the west side of Fifth Avenue. It was then given out that we were to go to our blocks and sell as many War Savings Stamps as possible. We were supposed to report to the postmen in charge of the block.

We were marched in front of the house and up to Forty-second Street, where we divided and went to our places on the blocks. I hunted in vain for the postman in charge of our block, but there was no such animal. As I was giving up the hunt, I bumped into another Scout in charge of our block also. We tried to sell stamps, but the people there either had or did not want any. Just as the parade was about to start we went down to the front of the line to try to get in. At the end we found that the police needed help; so we turned in and pushed. Then came the ten thousand men from Upton headed by a major, or a colonel or something high. At first my toes got cold, then my legs, and arms, and ears. Next my head and body got cold, and my toes and fingers got numb.

There were platoon after platoon, and company after company, and battalion after battalion. After each company came some stretcher bearers and ambulances. A great many machine-gun companies came by also, each composed of four men carrying the tripod, two men carrying the barrels, one carrying ammunition, and another carrying a rifle. The men were wearing the new trench caps. The negro troops were bigger than the white troops. One negro sergeant called out, " Private Williams, you is out of step," which made everybody laugh. After the negro troops came the field artillery — fine big black horses, with a man on every other one. It was snowing heavily by this time, and the snow would get on the men's eyelids and pretty nearly blinded them. One man slipped and was nearly walked over by the next line. After the artillery came the tank, which was firing blanks. She fired two right in my ear, which made me so angry that I could have blown it up. Since about the middle of the parade I had been feeling rather sick, as part of the effect of the cheese and coffee. The mob closed right in on the end of the parade to have an end view; and I scooted for home.

Last Saturday the second of March, my patrol took a hike. Only seven fellows went. We hiked across Van Cortland from the school to the railroad. Then we went to the foot of the ridge of hills where the clubs went one day and Fred fell down the mud hill and ran away. We turned down road *A* to the railroad where two other Scouts came up from troop 55, as they had gotten separated. At *B* they came up again with their Scoutmaster. We hiked along the golf links until we came to deep woods where we crossed over to the track at *C* and hiked on the railroad until we came to Lincoln. From there we hiked on the railroad until we came to *D* which was a stile in the fence. We started to camp at some rocks *E*, but there were some better places, *F*. I had my fire at *G*. There was a stump at *H* where I got some chips. I wanted to pass my fire-building test, and I did. I did it with one match, too. I had to nurse my fire very, very carefully. It tried to go out twice, but I would not let it. Finally I stuck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ridge
Golf links
Van
Bridge
R.R.
Van
we turned down road
to the railroad
where two other Scouts
came up from troop 55 as
they had gotten separated.
Broadway
Jocastore
H.M.S.
At B they came up again with their Scout
master. We hiked along the golf links until
we came to deep woods where we crossed
over to the track at C and hiked on the railroad
until we came to Lincoln. From there we hiked
on the railroad until we came to Dwhich was
a stile in the fence. We started to camp at da:

my potatoes in the fire and started my bacon. One of my potatoes was done, and the other half-done. At half past one we went to some bigger rocks and had a game of "kick the wicket." There were fine overhanging rocks to hide under. At two we started on our four-mile hike back. All the water was gone, so that we were mighty thirsty when we got to the subway. Four of the fellows would not go with us, but insisted on short-cutting. When we at last reached Joe's we all ordered sodas and ginger ale. We reached home tired but happy. Next Saturday we go on a troop hike, and on the sixteenth there will be a Scoutmaster hike, and Dan Beard will be along too.

Last night Mr. Norris dropped in to say good-by before he went "over there." I wonder if you will see him soon. You see we are doing our best without you. If you ever should have time to tell us some more about your experiences, please do, because we enjoy a letter from you immensely. Our family are going up to Centerville, Massachusetts, on the cape, this summer; so that will be my address after June first. Here 's my salute.

Your faithful Scout,
Winthrop Livingston

If you have mastered the correct letter form you need no special exercises on that and may omit those that follow. But perhaps the letters written in Exercise 3 proved that a few in the class have not yet formed the right habits. If so, do not leave the problem until every one of you has the form of both letter and outside address *perfect.* There is no reason why any seventh-grade pupil cannot master it; those who have it right can help the others. Much time would be saved for officials if all envelopes were clearly and correctly addressed, with names of states written in full.

In a city of less than 40,000, in one year 3900 pieces of first-class matter were sent to the dead-letter office at Washington because of insufficient address or postage; 62,000 letters returned to the writers; 5000 letters advertised largely because of insufficient address etc.

EXERCISE 4

CRITICIZING IMPERFECT LETTER FORM

Find any mistakes in the following letters, whether in the letter form, in the end punctuation of sentences, or in the spelling, handwriting, or spacing. It is easier to see mistakes in other people's work than in your own.

Horace's letter would be fairly good if it were not for his careless blunders; at least it gives a few items of interest to John. Horace's wretched handwriting has here been turned into print; what is his greatest remaining difficulty?

Pedrette evidently did not know that it is considered very bad form to use an abbreviation like *Mich.* in the middle of a sentence. She says that nothing interesting has happened lately. Would her father be interested in the most trifling details if she could make him see what was going on at home? Be sure that you discover all her mistakes in marking sentence ends.

There is something quite alive about George's letter, but do you think he ought to "pass" into the seventh grade? There are at least seventeen mistakes in form in his letter, five in the heading alone. Can you find them all? Do any of you have his bad habit of leaving letters out of words, as in writing *his* for *this*, or of omitting the sign of plural nouns, as *radish* for *radishes*? You see how illiterate such mistakes look. (What does *illiterate* mean?)

What very little word causes most trouble in spelling? (Answer, *to*, *too*, *two*.) Find all the mistakes in its use, or rather in the use of the three different words of the same sound. *Lose* is more common than *loose*; Horace chose the wrong word. What is the difference in sound? in meaning? Judging from your own experience and observation, what ten words do you think are most commonly misspelled?

Note the spacing and punctuation of the heading; of the salutation (especially note that it should begin at the marginal line). Where should the body of the letter begin?

In the leave-taking how many capitals should be used? Where should the leave-taking be placed? How punctuated? Where should the signature be placed? How punctuated?

If you do not know all the details of the correct form study Appendix D.

Let those who have difficulty write forms for friendly letters on the board, and let others criticize them.[1] These letters should be imagined as written from different places and addressed to different people. Leave the body of each letter blank, writing a few words to indicate the beginning of it.

Also, address envelopes to at least five different people. Be especially careful about the placing and the spacing.

243 Atlantic St
Johnstown, Pa.
June 2, 1918

Dear John,

How are you getting on. I have been very lonesome since you left for with no one to have fun with it seems so different. Your garden that you left for me to take care of is getting along fine but one day the neighbors dog got lose and dug up some of your cabbage plants but that is all. I think it was too weeks ago today that you left home because I got my bicycle the day you left and I have had it two weeks.

I am going to go to Stat street School next September I suppose but I have not got my report card. I am going to take the Achademic course. I hope you will be home soon. Remember me to my cousins.

Your brother,
Horace Gonzales

[1] A timed contest in placing correct letter forms on the blackboard is good fun. Work should be judged for (1) correctness, (2) appearance, (3) speed. Fifty seconds is a good record.

143 Summit Avenue
Hackensack, N.J.
June 28, 1917

Dear father,

I feel very lonesome without you, so I wrote to you to forget about it.

Sunday we are going to Palasade Park, I wish you could come with us. Friday we are going to have a spard in school for the last day of school. Each person is going to bring something. We are going to have a nice time.

Don't stay in Mich. too long and don't work too hard so you won't get tire on the way home.

Nothing interesting has happen lately so I have not much to tell you.

Write to me and tell me how you are getting along there

Your daughter,
Pedrette

96 Main St,.
May 25 1918,.
Bloomington Del.

Dear mother,

I hope you are having a good time. I will be with you next Thursday. Chester was not home yesaday and paper has been sick. Our school stops his Friday. I had penty of radish out of my garden and my peas have blossoms on and my beans. My corn is up and my letturs are going to head. I planted some more tomatoes plants. Our to little cats are as fat as butter and Jack is all right. Marguerite thinks she will pass and I hope I will Write to me soon

Sincerely Yours
George

EXERCISE 5

TESTING THE CLASS FOR PERFECT LETTER FORM

When you have coached each other until you think that all are sure of correct form, write in class the forms for any three of the following letters that your teacher may call for, and try to get *perfect* form from the whole class. Address the three envelopes.

1. From your home to your mother.
2. From a summer resort to a cousin.
3. From school to your chum.
4. From home to a former teacher.
5. From a neighboring city to a brother or sister.
6. From school to a favorite author in care of his publishers.

EXERCISE 6

WRITING A LETTER FROM DICTATION

Use for dictation either the best short letter written by a member of the class in Exercise 3, page 54, the letter from Marie, page 51, or some other letter that your teacher may choose. You will be held strictly responsible for all matters of letter form, for proper beginning and ending of sentences, for legible handwriting, and for spelling of words that you are supposed to know; but do not use commas unless you are sure that they are needed. See if every member of the class can have the required matters of form perfect. It might be well to hang on the wall the five best letters as reminders of the standard set for your class in the future.

PROBLEM VII

EXPLAINING HOW TO DO SOMETHING

EXERCISE 1

REALIZING THE USEFULNESS OF THE ABILITY TO EXPLAIN CLEARLY

Notice before the next lesson how many times a day you try to explain something. What kinds of things are you called upon to explain in school? What do you find yourself explaining outside of school? Make a list of the explanations you remember offering during the past week and bring this list to class.

Do you always succeed when you try to make an explanation clear? Have you ever tried to explain something that you yourself did not quite understand? If so, what difficulty did you encounter in such an attempt? Do you have to make a difference in your explanations according to your audience? Is it always the fault of the explainer if the listener does not understand? If you have had a recent experience in attempting to explain something and not succeeding very well at first, tell the class about it. How did you succeed better on a second attempt?

Sum up in a few sentences what you think are the chief requisites for a clear explanation and what difficulties you must overcome in making one. Plan carefully what you intend to say and be sure that you make every point clear to the members of the class. You may find it helpful to use illustrations.

EXERCISE 2

TESTING THE CLEARNESS OF DIRECTIONS

Doubtless you have often tried to tell somebody how to do something. Is ability to give clear directions of value to you even now? Will it be of value later in life? Mention some examples of situations in which people need such ability. Perhaps you have already considerable skill in explaining to others how to carry out some simple process. An interesting way for you to test yourselves in this skill is to let some members of the class try giving directions while others follow them.

Choose some very simple process which you can explain and carry out together in five minutes or less. (Each pupil who is to give directions must bring material, — string, paper, or whatever is needed, — enough to enable at least several others in the class to try his experiment.)

Some processes that you might attempt to explain are the following:

1. How to tie a reef knot (or other knot).
2. How to recognize certain kinds of trees by their bark.
3. How to make a paper drinking-cup.
4. How to break the grip of a drowning person.
5. How to put on a T bandage.
6. How to cut a five-pointed star with one stroke of the scissors.
7. How to find the derivation of a word in the dictionary.
8. How to use the map in reading the news.
9. How to subtract and the reason for each step.
10. How to make a crow's-foot with string (difficult to explain without demonstration).
11. How to make a blue print.
12. How to test soil for acidity.

First, be *sure* that you understand this process yourself, step by step. Next, *plan carefully* (prevision) the best order of details and the best phrasing to make these steps clear to others. You will note that, as in the stories you have been telling, the plan is made according to *time order*. As a test of your ability to *tell* of these steps, to get your thoughts into *words*, you should attempt to make the process clear *without illustrating* it.

If your classmates have great difficulty in doing what you say, you should examine your statements to see what you have not made clear. The class will help you to find out exactly what they did not understand. At last you may have to resort to doing the thing for them in illustration, telling them at the same time, step by step, what you have told before. Remember that even the clearest explanation cannot be followed except by attentive listeners. The class should be honestly critical, but not willfully dull.

Since you cannot all test your skill during the same lesson hour, this exercise may be repeated at intervals, if you wish, until each has had his turn; or you may break up into groups for practice.

Be careful to speak distinctly. One slovenly habit is the blurring of the *ng* sound in *-ing*. Doubtless you have already been drilled on words ending in *-ing*; here is a jingle to practice. Speak every word with exaggerated distinctness, yet rather quickly and lightly and in a pleasant, natural tone.

Morning, evening, I am seeing
Every moving kind of being:
Children running, chasing, fleeing;
Horses trotting, trotting on;
Babies crying, pigeons flying,
Pupils walking, laughing, talking,
Daytime going, going, gone.

EXERCISE 3

NOTING THE EFFECT OF DEFINITE AND OF INDEFINITE NAMES

Arthur Brown's classmates had great difficulty in following his instructions when he said:

Take this piece of paper [holding up an oblong piece] in your left hand. Now fold it in the middle. Next bring the corners to the middle of the bottom, — or they won't come quite to the bottom. Now turn up one side of this as far as it will go, and then the other side. Fold one corner at each end inside the other corner, and then fold it over, and you have a soldier cap.

A soldier cap is a very simple thing to make of paper, but this explanation is far from clear. In the first place, the explanation itself should have a definite name. People walk straighter when their eyes are open and they can see their goal. Next, what is the "middle" of an oblong piece of paper? After you have folded the paper what is the "bottom"? What "corners" has the paper now? What is meant by "this"? What is "it"? Could Arthur have given each corner a definite name? How could he have made clear what the middle and the bottom are in this case? What names should he have used in place of "this" and "it"?

You probably know that *a noun is a word that names a person, place, or thing.* "Middle," "corner," and "bottom" are nouns, but in this case they are not definite enough names. What kind of words are "this" and "it"? (*A pronoun is a word that represents a person, place, or thing without naming it, or it is a word that takes the place of a noun.*) Why are they so very indefinite? Why do we have tens of thousands of nouns and only a few pronouns? Why

is *it* the most common pronoun? What other pronouns do you know? Which are especially likely to be *vague* and *indefinite* in use? Look out for *it* in all your recitations.[1]

EXERCISE 4

FINDING CLEAR EXPLANATIONS AS MODELS

In other textbooks or in some book or magazine that you read find a simple, short, clear explanation of how to make or do something that you think the class would be interested in or need to know about. (Any Boy or Girl Scout in the class will know where to go for valuable material.) The extract given below will suggest the kind of explanation to look for. What are the steps in this one?

FIRE IN THE RAIN

To build a fire in the rain with no dry wood in sight seems a difficult problem; but keep cheerful, hum your favorite tune, and look for a pine-knot or birch bark and an old dead stump or log. In the center of the dead wood you will find dry wood; dig it out and, after starting the fire with either birch bark or pine-knot, use the dry wood as kindling. When it begins to burn, add larger pieces of wood, and soon the fire will grow strong enough to burn wet wood. If there happens to be a big rock in your camp, build your fire on the sheltered side and directly against the stone, which will act as a windbreak and keep the driving rain from extinguishing the fire. A slightly shelving bank would also form a shelter for it. — LINA BEARD and ADELIA B. BEARD, "On the Trail"

Make a rough outline of the steps in the process described in the explanation you choose. Bring the explanation to class and read it aloud well enough to make every step

[1] See Appendix E.

in the process clear. It will be well to have tried following the directions yourself, so that you can explain any points about which your classmates have questions. (Are their questions due to lack of clearness in the explanation?) As you read let them make rough outlines of the plan of the

A SCOUT WITH A GOOD FIRE

explanation, and afterwards compare these outlines with your own. Did any of them miss a step?

Point out any especially definite nouns in the explanations brought to class. Sometimes knowing the right, definite name to use saves a whole sentence (show that this is true). Are any pronouns in your explanations indefinite? Find some of the pronouns, especially *it*, and tell to what each refers. Are *the's* and *a's* omitted where they should be used?

EXERCISE 5

STUDYING A CLEAR EXPLANATION (COPYING—OPTIONAL)

In the following explanation point out the nouns and pronouns. Is each name clear in itself or does it require the help of some other word to make it definite? Can you *immediately* understand what each pronoun refers to? In what respect is this explanation rather like a story? What is the plan of it? Is each sentence clear? Do the diagrams help? Are the directions made to depend entirely on the diagrams or are they clear in themselves?

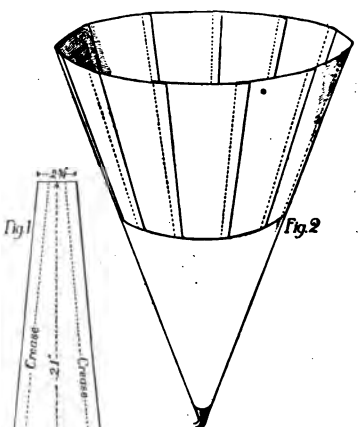
Copy this explanation accurately. Notice the hyphens in "twenty-one," and "sheathing-paper." Why? Are the names of all fractions hyphenated? What other hyphenated nouns have you come across lately? It is hard to give any useful rules for the compounding of words, because practice differs widely; but see Webster's New International Dictionary, page lxxx. Keep your eyes open for compound words and follow the best custom as far as you know it. Notice the apostrophe in "five cents' worth"; why is it there? Do you always spell *laid* correctly? By the way, the derivation of *cornucopia* is interesting.

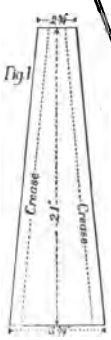
A Homemade Phonograph Horn

A boy who wanted a large fiber horn for his phonograph but who could not afford to buy one, made a good substitute for it of paper. From a hardware store he got two pounds of common red sheathing-paper, five cents' worth of glue, and half a pint of orange shellac. Using a paper pattern, he cut eleven pieces of the sheathing-paper, each twenty-one inches long, six and three-quarters inches wide at the bottom, and two and three-quarters inches wide at the top. The shape of the pattern appears in Fig. 1.

The dimensions allowed for a margin of three quarters of an inch on each side; before the parts were glued together, this margin was creased down so that the edges would bend into shape easily, without putting a strain on the glue.

The boy laid the eleven pieces flat on the table with the edges overlapping one another alternately, and glued them together. While the glue was drying, he cut from the red paper a semicircle that had a radius of twelve inches, and rolled it into the shape of a cornucopia. The smaller end of this he fitted to the rubber that he had taken from the old horn; the larger end he fitted smoothly over the smaller end of the horn that he had just made (Fig. 2). He glued the cornucopia in place and left it to dry. The next day he gave the whole horn two coats of orange shellac, inside and outside. That made it stiff enough to stand alone, and gave it a rich color. A narrow ribbon glued to the horn, by which to attach it to the rod, was the finishing touch.





If you wish, you can make a more ornamental horn by putting a stenciled design on the sheathing-paper, and using clear varnish. — *Youth's Companion*

EXERCISE 6

WRITING CLEAR EXPLANATIONS

Write, as if for your classmates or for younger children, an explanation of how to do some interesting thing. Perhaps, if it explains a new and original process, *St. Nicholas*

or the *Youth's Companion* would like to publish it; at any rate, you can imagine that you are getting it ready for their editors to accept — or reject. Perhaps, however, you would rather print it in your class magazine (see Problem XXI). Plan carefully (prevision). Write in complete, clear sentences, and proofread carefully according to your revision guide. You may need to use diagrams, but make your sentences tell the story without them. It is safe to be a little *more* clear than you think you need to be.[1]

There is a useful rule of spelling which applies to words adding the suffix *-ing*, in which many people make mistakes. Learn and apply this rule, after you are sure that you understand it.

Rule. *To keep the vowel sound* **short** *in an accented syllable ending in a single consonant and preceding* **-ing**, *double the final consonant before adding the suffix; as* ***trotting, running, cutting, pinning, expelling, submitting,*** *etc.*

Make a list of twenty words to which this rule applies, write them on the board, and pronounce them together. (Are any of them on your class list or individual lists for spelling?) Be sure not to make any mistakes in writing such words in this and in later themes.

EXERCISE 7

SUMMING UP WHAT YOU HAVE LEARNED ABOUT NOUNS AND PRONOUNS

(1) Define a noun. (2) Define a pronoun. (3) Illustrate both in the same sentence. (4) What rule might you make to avoid indefiniteness in the use of pronouns? (5) How

[1] Those who have proved that they can explain a simple process clearly may work on individual or group projects calling for explanation. See Appendix G.

may nouns help definiteness, or hinder it? (6) Make a list of ten compound nouns that are written with hyphens. (7) Why is definite, clear use of nouns and pronouns especially important in explaining? (8) What two or three pronouns must you watch most carefully in all your speech and writing?

If your teacher so directs, you may write the answers to these questions in a single paragraph. (What title will you give to this brief composition?)

Find in the following paragraph the nouns and pronouns and the sentence ends, as well as the misspelled words and other mistakes. When you have corrected it in class, let someone whose handwriting is clear put it on the board as it ought to be, so that the correct picture of it will be left in your minds.

How to Plant Sweet Peas

Sweet peas should be planted very early in the spring because they like cool, moist ground, the middle of March is not too early. Dig a trench at least a Foot deep and put in plenty of manure or rich Earth. Filling the trench about half full. Then cover it with two or three inches of soil and plant the seeds, they should be scattered back and forth over rather a wide space, but not to thick. About an inch apart. Later they will have to be thinned too to or three inches apart, but since not all the seeds will grow there should be enough of them. Cover the seed with an inch or too of soil, this will still leave about fore inches of the trench to be filled gradually as the plants grow, in doing so scatter the lose Earth under the leaves and do not cover the growing tips. Or you will smother them. Before filling in the last time, stick in tall brush for the vines two run on, maple or birch is good

PROBLEM VIII

CHOOSING DETAILS FOR A PURPOSE

You have seen the value of details in telling your experiences, in writing letters, and in explaining how to do something. Perhaps you have already noticed that it is not merely details but the *right* details that count. What are the right details? The ones that serve a purpose.

If you are telling a story that brings in the name of Napoleon and stop to give all the details you know about the life and character of Napoleon, your hearers look bored. They would probably like to say, "What has all that to do with the story?" If you are explaining to somebody how to tie a reef knot, and delay your directions by intermingling remarks about the sailor who taught you, and what a good time you had that summer, and the color of the string you are using, your hearer will probably be confused. If he is in a hurry he may say, "Leave out the side remarks and stick to the point."

Good thinking, good speaking, and good writing are largely a matter of good choosing. All the time, whether you are thinking quietly to yourselves or telling other people your thoughts, you are choosing among all the many things and all the many, many characteristics of those things that you *might* notice; you are choosing details that are important to your purpose. If you are to think straight and to tell your thoughts clearly, it is necessary first of all that

you *have* a definite purpose, that you know just what you are trying to do or where you are trying to go in your mind.

Even after you are sure of your purpose you will, of course, need much practice in judging exactly what fits that purpose; but the clear purpose is the first essential. Many pupils fail to solve their problems in arithmetic, for instance, because they fail to read them carefully enough to know exactly *what the problem is.* Some pupils probably fail to make the most of the problems in this book because they do not notice the title of each one, which states its principal purpose. In order to solve any problem, in composition no less than in arithmetic, you must know what you are trying to do. One purpose will make you give attention to one set of details; another purpose will make you give attention to a different set of details.

EXERCISE 1

SHOWING THE PURPOSE OF SOME PARAGRAPHS

What point is made by the four preceding paragraphs; that is, what is the purpose of these paragraphs? What details are mentioned to help make this point? Sum up these paragraphs in a few sentences of your own. This exercise tests your ability to *read.*

EXERCISE 2

CHOOSING ACCORDING TO AN IMAGINARY PURPOSE

Tell what details you would pay attention to

1. If you had to solve this problem:

How many tomato plants can I set out in my plot of ten by twenty feet if they must be set three feet apart in rows that are three feet apart?

2. If you were lost in the woods.

3. If you were separated from your friend in a department store.

4. If you had to get three Christmas presents for a dollar.

5. If you were alone in the house at night and were startled from a nap.

6. If you were learning to run a car.

7. If you were about to take a long railway trip alone.

8. If you were going to dinner at the home of a friend and had never been there before.

9. If you were going to paint a portait of your grandmother (or some other person).

10. If you were trying to sell some magazine, or book, or article of household use to a stranger.

11. If you were studying your school yard for possible improvements.

12. If you were planning a "clean-up week" for your neighborhood.

EXERCISE 3

CHOOSING ACCORDING TO A REAL PURPOSE

Decide on something that you as a class would like to know about, and together find out, by observation, reading, or questions, the facts. Let each make notes of the details that seem to him important to pay attention to; then compare these notes in class and place the best list or a combination of the best lists on the board. Let one or two members of the class then tell correctly all that is needed to make clear to someone who was absent the main facts observed by the class. Be sure not to leave out anything needed and not to include anything aside from the purpose; be sure also to arrange the points in the best order to make the process clear. You may wish to use diagrams or rough sketches to help clearness.

After you have decided what details are important to notice, mention others which you learned at the same time, but which you decided not to include because they were not to the purpose. The list of topics below shows you how to make note of the important parts of the process in order. Each topic suggests many smaller details.

HOW ASPARAGUS IS CANNED

Sorting the asparagus
Sizing it; that is, cutting the spears the same length
Washing it
Blanching it in boiling water
Cooling it in cold water
Packing the asparagus and filling the cans with brine
Capping the cans
Sterilizing the asparagus by steam
Cooling the cans in a cooling tank

A visitor to a canning factory might also see some people labeling cans, others nailing up cases filled with the canned asparagus, still others packing the cans into the cases. But these things are not part of the canning. Your purpose here is to explain "How Asparagus is *Canned*." You see that knowing your purpose *exactly* will limit your subject and will almost determine for you what details you are to include. This is one of the most important ideas that anybody can get about composition. Applying it will require constant attention and practice.

Perhaps the following list of things to watch may include one that you will care to explain or may suggest something similar that you would prefer:

1. How ice is manufactured.
2. How ice is cut.
3. How soldiers in camp are fed.

4. How a dynamo works (or a machine gun).
5. How a linotype works.
6. How a felt hat is made.
7. How oranges are packed.
8. How coal is taken out of the mine.
9. How broom corn is cut.
10. How a book is printed.
11. How cotton is ginned.
12. How a board is made.
13. How a horse is broken.
14. How a circus tent is pitched.
15. How a moving picture is made.
16. How soldiers and sailors lower the flag.
17. How the city garbage is disposed of.
18. How a street is paved or a good road built.
19. How milk is sterilized.
20. How the city water is obtained and safeguarded.

EXERCISE 4

CRITICIZING THE CHOICE OF DETAILS FOR THE PURPOSE OF GIVING A DEFINITE PICTURE

A. This little composition was written by a pupil in the eighth grade. After what you have learned, any of you must know what one great fault spoils it. What should the writer have done instead of what he did?

PICTURE OF A BUILDING

I am standing in front of a large castle. It is built of stone blocks, making it look old and gray. The sky is blue and the birds are singing. The grass is very green, and the sun is just coming up in the east. Down near the door I see an old man, half lying and half sitting. He is very poor and seems to be in great agony. I can hear him groan as if crying for help. His hair is long and gray.

B. The following composition was written by a girl in the seventh grade. Does this writer know her purpose more surely than the other one did? Just what is that purpose, do you think? What is the first sentence that would show you that purpose if you had not read the title? Is it well to show the purpose at once? What details fit this purpose? Are there any that do not? What very definite, concrete details help you most in feeling the heat? What definite, picturing nouns do you notice? What other good picturing words do you find? Does each contribute a useful detail?

A Hot Day

The sky is blue, not a cloud is to be seen, and the sun is beating down pitilessly on the already withering grass and dusty road. Sitting beneath the hickory tree at the left is a small boy in blue overalls, fanning his hot face with his large straw hat. His hair is wet, and the sweat runs down his face in large drops as he gazes dolefully at the lawn-mower and the uncut grass before him. Not far behind the tree is a house with a wide veranda in front. There are rugs thrown over the railing; and two little girls, barefooted, with their hair done up in knots on the tops of their heads, and wearing aprons with low necks and no sleeves, are sitting on top of the rugs, swinging their legs. All the chairs are out on the grass except one, in which a woman is resting. She wears an apron over a blue dress, and a broom is leaning against the railing. A little boy about two years old is enjoying himself playing in a bucket of water on the steps. The woman is evidently going to scrub the porch in an attempt to cool the air. The leaves of the trees are dusty and motionless, and there is no sound but the low hum of a summer's day and the talking of the little girls.

EXERCISE 5

PICTURING WITH DETAILS WELL CHOSEN FOR A PURPOSE[1]

You have seen that knowing *exactly* what you intend to make people understand and realize helps you in knowing what details to put in. The last scene described in the preceding exercise is much more real to you because it is pictured at some particular moment on a certain kind of day than it would have been if it had merely been described in general. The effect of heat helps to draw together all the details and make a single strong impression. The single point of a thorn goes in farther than a chestnut bur.

If you study the two little pictures that follow, they may help you to get this important idea of a single impression and to give a vivid picture yourself, as you might wish to do in telling a story or making a point at any time. What contrasting impressions of the two rooms do you get? What sentence in each description lets you know the general effect of the room? What details help you to imagine it? Does each detail contribute to the general effect? In the first picture does the word *funny* fit the rest of the feeling in the description? What might you substitute? Will time-order take care of the order of details when you are picturing what you see all at once? But do you always notice everything at once? Why do you suppose both writers mention the fire first? What makes one fire seem cold and the other warm?

[1] You will find Kipling's "Jungle Books" and "Captains Courageous" full of details well chosen for a purpose. See, for example, in the "First Jungle Book" (Scribner's edition) the contrasting pictures of drought (pp. 78–82) and of spring in the jungle (pp. 266–267), and in "Captains Courageous" the descriptions of the sea after a fog (p. 89) and of a fishing-boat at anchor in a rough sea (pp. 97–98).

A Room in the Red Lion Inn in Leyden

It was a cold, cheerless room. A fire had been newly kindled in the burnished stove, and seemed to shiver even while it was trying to burn. The windows, with their funny little panes, were bare and shiny; and the cold, waxed floor looked like a sheet of yellow ice. Three rush-bottomed chairs stood stiffly against the wall, alternating with three narrow wooden bedsteads, that made the room look like the deserted ward of a hospital. — Mary Mapes Dodge, "Hans Brinker"

The Transformation of Sara's Dismal Room

In the grate, which had been empty and rusty and cold when she left it, but which was now blackened and polished up quite respectably, there was a glowing, blazing fire. On the hob was a little brass kettle, hissing and boiling; spread upon the floor was a warm, thick rug; before the fire was a folding-chair, unfolded and with cushions on it; by the chair was a small folding-table, unfolded, covered with a white cloth, and upon it were spread small covered dishes, a cup and saucer, and a teapot; on the bed were new, warm coverings, a curious wadded silk robe, and some books. The little, cold, miserable room seemed changed into Fairyland. — Frances Hodgson Burnett, "Sara Crewe"

When you have studied these paragraphs carefully, try to picture some little scene, outdoors or in, in such a way as to make the reader feel some *one* general characteristic of that scene. In this way you will make your purpose more definite — you will not merely try to describe a view from your window, or a certain room, but you will picture the *bustling* or the *deserted* street, or the *untidy* or the *gloomy* or the *richly-furnished* room; and this definite purpose will help you choose details to fit.[1] You might

[1] Picturing with a definite purpose may be made part of a larger project. See Appendix G.

picture the pleasant earnestness and industry of your room at study hour to a friend who has criticized the spirit of your school severely; or the jollity of *one moment* at play hour in your street to somebody who has pitied the city boys; or the cosy, cheerful look of the home sitting-room to your mother, who is away and is worrying for fear you are not being properly cared for; or the gayety of the scene at the last football game to somebody who used to enjoy the games with you; or anything else you please to anyone else you please. Be brief; make every stroke count. But at the same time be sure to make a word picture that those who hear or read your composition may see.

Try for a perfect class record in end punctuation of sentences and in spelling.

EXERCISE 6

STUDYING AND MEMORIZING A POET'S PICTURE FULL OF WELL-CHOSEN DETAILS

Here are three word pictures of soldiers camping or on the march, caught by an eyewitness who happened to be a poet too. They are Civil War pictures. In what respect are the subjects alike? What, however, is the exact purpose of each picture? Do the details fit? As you read try to see and hear with the poet and to feel with him. If you have skill in drawing or painting, try illustrating one or more of these stanzas. What do you have to leave out of the painted picture which the word picture can give? What definite picturing nouns do you find? Memorize the picture you like best. Of course if you do so you should first know the meaning of every word. What two unusual words do you find?

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MODERN ARTILLERY CROSSING A FORD

Cavalry Crossing a Ford

A line in long array where they wind betwixt green islands,
They take a serpentine course, their arms flash in the sun — hark
to the musical clank,
Behold the silvery river, in it the splashing horses loitering stop
to drink,
Behold the brown-faced men, each group, each person a picture,
the negligent rest on the saddles,
Some emerge on the opposite bank, others are just entering the
ford — while,
Scarlet and blue and snowy white,
The guidon flags flutter gayly in the wind.

By the Bivouac's Fitful Flame

By the bivouac's fitful flame,
A procession winding around me, solemn and sweet and slow—
but first I note,
The tents of the sleeping army, the fields' and woods' dim
outline,
The darkness, lit by spots of kindled fire, the silence,
Like a phantom far or near an occasional figure moving,
The shrubs and trees, (as I lift my eyes they seem to be stealthily
watching me,)
While wind in procession thoughts, O tender and wondrous
thoughts,
Of life and death, of home and the past and loved, and of those
that are far away;
A solemn and slow procession there as I sit on the ground,
By the bivouac's fitful flame.

Bivouac on a Mountain Side

I see before me now a traveling army halting,
Below a fertile valley spread, with barns and the orchards of
summer,
Behind, the terraced sides of a mountain, abrupt, in places rising
high,
Broken, with rocks, with clinging cedars, with tall shapes dingily
seen,
The numerous camp-fires scatter'd near and far, some away up
on the mountain,
The shadowy forms of men and horses, looming, large-sized,
flickering,
And over all the sky — the sky! far, far out of reach, studded,
breaking out, the eternal stars.

Walt Whitman, "Leaves of Grass"

EXERCISE 7

FINDING SENTENCE ENDS IN COPYING A DESCRIPTION FULL OF WELL-CHOSEN DETAILS (COPYING)

What is the general effect of the room described below? What details did Stevenson choose to mention for the purpose of bringing out this effect? Compare this room with the one at the Red Lion in Leyden (p. 81) as to the feeling that each would give you on entering it. What is a *sanded* floor? Do you know how an inn differed from a modern hotel? If not, find out, for you will meet many inns in storybooks.

Copy this description exactly, except that you must supply capitals and periods. There are three troublesome little words in this paragraph: *enough*, *which*, and *there*. Be sure that you spell all three of them correctly. See if you can find the three pronouns in this paragraph.

AT THE SIGN OF THE "SPY-GLASS" IN BRISTOL

it was a bright enough little place of entertainment the sign was newly painted the windows had neat red curtains the floor was cleanly sanded there was a street on each side, and an open door on both, which made the large, low room pretty clear to see in, in spite of clouds of tobacco smoke. — STEVENSON, "Treasure Island." (*Adapted*)

EXERCISE 8

LISTING CHARACTERISTICS CHOSEN BY GOOD WRITERS

Make lists of the things mentioned in each of the three rooms described in this problem and of the characteristics of each that are mentioned. Does each characteristic help in giving the general effect? In what form will you put

your lists? If you do this exercise well it will help you in several others that are to follow. Example:

floor — cleanly sanded
door — open
room — large; low; pretty clear to see in, in spite of clouds of tobacco smoke

You might make lists of characteristics of rooms that you know, pleasant or unpleasant, and let your classmates write out their imagined pictures of these rooms from the lists which you put on the board.

PROBLEM IX

DESCRIBING ACCURATELY

In all your study of the world around you, in school or out of it, and in many situations that may arise in everyday life, you will find it a great advantage to be able to describe things accurately. Can you shut your eyes and picture the breakfast table at home this morning or the room where you were studying or visiting last evening? Can you describe, without looking, the different habits of growth of maple and oak branches, or the way a horse lies down, or the movements of a robin on the lawn? Look around the room for one minute and then see whether you can tell the colors of dress or coat or blouse and of ribbons or ties that your classmates are wearing. To describe accurately requires keen, wide-awake senses; attention; a good memory; and skill in the use of language. It is an accomplishment worth working for.

Of course scientific accuracy, which weighs and measures things with milligrams and millimeters, is not necessary except for scientific purposes. But the opposite habit of mind, which says carelessly, "I did n't notice," or "Something of that sort," or "I know, but I can't say it," is all too common. You will always be glad if you form early the habit of *expecting yourself* to get things *right* and to tell things *straight*. There is a good deal of character as well as brains in this mental attitude. Of course the large,

loose, haphazard statements about all sorts of things, which people often make without knowing any facts, are not only insincere English but also proofs of bad thinking and of mental laziness.

EXERCISE 1

ILLUSTRATING THE VALUE OF ACCURACY

If you have ever seen or heard of or experienced the sad results of some inaccuracy in thinking, doing, or saying, tell the class about it. The idea that at least sometimes a slight inaccuracy is of great importance has been expressed in the old proverb "A miss is as good as a mile." Perhaps you might take this proverb as your title, but if it does not quite fit your story, find a better one.

In telling your story to the class remember to look at your audience and to talk as if you mean what you say. Remember also to speak distinctly. Some people are lazy with their mouths. They have never taught the delicate muscles of their speaking apparatus to work properly. The sounds they make are anything but accurate. Perhaps they say "guvment" and "kep" and "jogerphy." Some vigorous exercise will be good for those muscles. Try the following prescription for accuracy: Pronounce vigorously but delicately for one minute the words *wept, kept, swept, crept, leaped, heaped, reaped.*[1]

[1] For drill exercises see Appendix B.

EXERCISE 2

SEEING THE VALUE OF ACCURATE OBSERVATIONS FOR ACCURATE REPORTS (COPYING)

If you like the out of doors and have not yet discovered John Burroughs's accounts of things there, read "Sharp Eyes" and "Birds and Bees" and other essays of his as soon as you can find them. Burroughs is one of the keenest observers who have ever put observations down for us to read, and he has many interesting stories to tell about animals and plants and weather and sky. You will find him a delightful guide.

He has some things to say about accurate and inaccurate observation which are worth noticing. Read the two paragraphs below. Can you recall and tell the class any other false or only half-true ideas which people have because they only half see or hear? Copy both these paragraphs and prepare to read them aloud in class. Do any of the words used occur on your spelling lists? Notice especially the spelling of the following troublesome words — again a matter of accuracy, you see:

later	coming	which	quarter-truths
their	separate	off	fox-hunters
there	shining	half-truths	drab-colored

Be sure to pronounce *quarter* and *toward* correctly. The latter is pronounced *tọ̄w'ard*, not *to ward'*.

Nature is all things to all men; she has whole truths, half-truths, and quarter-truths, if not still smaller fractions. The careful observer finds this out sooner or later. Old fox-hunters will tell you, on the evidence of their own eyes, that there is a black fox and a silver-gray fox, two species, but there are not; the black fox is black when coming toward you or running from you, and

silver-gray at point-blank view, when the eye penetrates the fur; each separate hair is gray the first half and black the last. This is a sample of Nature's half-truths. — BURROUGHS, "A Sharp Look-out," in "Signs and Seasons"

The yellowbirds (goldfinches) are just getting on their yellow coats. I saw some yesterday that had a smutty, unwashed look, because of the new yellow shining through the old drab-colored webs of the feathers. These birds do not shed their feathers in the spring, as careless observers are apt to think they do, but merely shed the outer webs of their feathers and quills, which peel off like a glove from the hand. — BURROUGHS, "Spring Jottings," in "Riverby"

EXERCISE 3

TESTING KEENNESS OF OBSERVATION

A. Some of you are much quicker at observing details than others. Perhaps some of you notice one kind of thing but not other kinds. Do you always see, for example, the clothes people wear, the expression of their eyes, the good or bad points of a dog or of an automobile? What you are interested in or know something about you are most likely to notice, for you see with all that you know and are. But the habit of observing accurately in many fields may be cultivated, and it will be sure to make what you say more interesting and more true, besides giving you more food for thought. To test quickness and accuracy of observation suppose you try the game that Richard Harding Davis makes his amateur detective describe to a friend. He says:

I see ten things where other people see only one; just as some men run ten times as fast as other men. We have all tried it out often at the office; put all sorts of junk under a newspaper, lifted the newspaper for five seconds, and then each man wrote down

what he had seen. Out of twenty things I would remember seventeen. The next best guess would be about nine. Once I saw a man lift his coat collar to hide his face. It was in the Grand Central Station. I stopped him and told him he was wanted. Turned out he *was* wanted. It was Goldberg, making his getaway to Canada.

B. The story is told of the great scientist Agassiz that when a student came to him to work he set him to studying a fish. After the young man had examined it for several hours he thought he had found out all there was to know about that fish and was ready to make his report. Agassiz said: "Yes, that is all true. Now go back and study the fish." The young man examined it for several days and again reported his discoveries, only to be met with the same reply. Before he was allowed to begin a new study, he had discovered what was more important for him to learn than any facts about the fish; namely, how little he had seen and how much there is to know about the most familiar things.

Study some animal or plant or a child or a city block or a room that you think you know, and see what you discover that you never noticed before. If you succeed in discovering anything of interest by using your senses and your reasoning powers, describe accurately to the class whatever you have chosen to study, first as you first saw it, then as you noticed further details. Plan carefully what you will tell, and be sure to speak distinctly.

The following account of some early discoveries by a famous French scientist may be suggestive to you. Study it carefully. You would enjoy his books.

A stagnant pool, though but a few feet wide, hatched by the sun, is an immense world, an inexhaustible mine of observation to the studious man and a marvel to the child who, tired of his paper

boat, diverts his eyes and thoughts a little with what is happening in the water. Let me tell what I remember of my first pond, at a time when ideas began to dawn in my seven-year-old brain. . . .

What is this? On the mud lie some loose, knotted, soot-colored cords. One could take them for threads of wool like those which you pull out of an old ravelly stocking. Can some shepherdess, knitting a black sock and finding her work turn out badly, have begun all over again and, in her impatience, have thrown down the wool with all the dropped stitches? It really looks like it.

I take up one of those cords in my hand. It is sticky and extremely slack; the thing slips through the fingers before they can catch hold of it. A few of the knots burst and shed their contents. What comes out is a black globule, the size of a pin's head, followed by a flat tail. I recognize, on a very small scale, a familiar object: the Tadpole, the Frog's baby. I have seen enough. Let us leave the knotted cords alone.

The next creatures please me better. They spin round on the surface of the water and their black backs gleam in the sun. If I lift a hand to seize them, that moment they disappear, I know not where. It 's a pity: I should have much liked to see them closer and to make them wriggle in a little bowl which I should have put ready for them.

Let us look at the bottom of the water, pulling aside those bunches of green string whence beads of air are rising and gathering into foam. There is something of everything underneath. I see pretty shells with compact whorls, flat as beans; I notice little worms carrying tufts and feathers; I make out some with flabby fins constantly flapping on their backs. What are they all doing there? What are their names? I do not know. And I stare at them ever so long, held by the incomprehensible mystery of the waters.

At the place where the pond dribbles into the adjoining field are some alder-trees; and here I make a glorious find. It is a Scarab — not a very large one, oh no! He is smaller than a cherry stone, but of an unutterable blue. The angels in paradise must wear

dresses of that color. I put the glorious one inside an empty snail-shell, which I plug up with a leaf. I shall admire that living jewel at my leisure, when I get back. Other distractions summon me away. . . .

On one of the broken stones, in a cavity large enough for me to put my fist in, something gleams like glass. The hollow is lined with facets gathered in sixes which flash and glitter in the sun. I have seen something like this in church, on the great saints'-days, when the light of the candles in the big chandelier kindles the stars in its hanging crystal.

. . . . . .

The trickle of water from the rock falls on a bed of fine sand which it swirls into bubbles. If I bend over towards the light, I see something like gold-filings whirling where the fall touches the bottom. Is it really the famous metal of which twenty-franc pieces, so rare with us at home, are made? One would think so, from the glitter.

I take a pinch of sand and place it in my palm. The brilliant particles are numerous, but so small that I have to pick them up with a straw moistened in my mouth. Let us drop this: they are too tiny and too bothersome to collect. The big, valuable lumps must be farther on, in the thickness of the rock. We 'll come back later; we 'll blast the mountain.

I break more stones. Oh, what a queer thing has just come loose, all in one piece! It is turned spiral-wise, like certain flat Snails that come out of the cracks of old walls in rainy weather. With its gnarled sides, it looks like a little ram's horn. Shell or horn, it is very curious. How do things like that find their way into the stone? . . .

The walk back home is a delight. A voice sings in my ear, an untranslatable voice, softer than any language and bewildering as a dream. It speaks to me for the first time of the mysteries of the pond; it glorifies the heavenly insect which I hear moving in the empty snail-shell, its temporary cage; it whispers the secrets of the rock, the gold-filings, the faceted jewels, the ram's horn turned to stone. — J. HENRI FABRE, " The Life of the Fly "

EXERCISE 4

FINDING CHARACTERISTICS WITH ALL THE SENSES

What details given in Fabre's account of the pond make you think that the author had wide-awake senses? Which senses are appealed to? You will find that the chief reason why we can imagine so vividly what a great writer tells us is that he makes us see and hear and touch and sometimes taste and smell with him. Read aloud the passage quoted above, imagining as you read. If you are familiar with the writings of John Burroughs, find a passage from his descriptions of things out of doors which illustrates the keenness of his senses, and read this also to the class.[1]

A. What definite, picturing nouns do you find in the selection from Fabre or in one of those that you bring from Burroughs? What pronouns?

B. Make a list of the different things that Fabre noticed, with every characteristic of each.

EXERCISE 5

DESCRIBING ACCURATELY

If there is an art gallery in your town, you have doubtless found some painting in it which you like especially well. If so, go and look at it again, with the idea of describing it accurately. Describing it will help you to remember it better than ever. If you have not found any favorite picture in the collection, go and look for one. If there is no gallery accessible to you, study the best reproduction of a good picture that you can find, either in the school building or

[1] The description of "The Apple," in "Sharp Eyes," pp. 27, 28, 29, 30 (Riverside Edition), is especially full of sense-impressions.

in any other; or describe the picture on this page. Your description, with a copy of the picture chosen, would be good material for your class magazine.[1]

It is interesting to memorize pictures as you have learned poems — by heart. A person who forms the habit of doing this always has his own private art gallery with him.

BOYHOOD OF SIR WALTER RALEIGH. (By Millais)
From a carbon photograph by A. W. Elson & Co.

If you choose, you may put this description in a letter and send it to some friend who is interested in such things, or to a former teacher, or to your father or mother, or to anyone who would care to have it. Be sure that the form of your letter is perfect.

[1] This exercise may be made part of a larger project. See Appendix G.

PROBLEM X

UNDERSTANDING SENTENCES: PREDICATING

You must have discovered by this time that everything is a bundle of characteristics, of which some people see more than others. This problem is meant to help you understand how all our thinking and talking depend on our attention to these characteristics. If you really grasp the ideas explained here, you will find them useful in all your further study of English or of any other language that you are likely to learn, for all languages in which the *sentence* is used are based on the same principle.

EXERCISE 1

UNDERSTANDING THE MEANING OF PREDICATE

A. What is a sentence? Which of the following groups of words are sentences? "Venus is the evening star in July." "Venus, the evening star of July." "A railroad in the Rocky Mountains climbs to the height of 11,660 feet." "A railroad in the Rocky Mountains reaching the height of 11,660 feet." "Reaching the height of 11,660 feet, a railroad in the Rocky Mountains."

You know that the expression of a complete thought in words is a sentence. To have a complete thought you must (1) have *something to think about*, (2) *tell* or *ask* yourself *something about it.* If you speak the first sentence quoted

above, you are thinking and talking about Venus. If you speak the second, you are thinking and talking about a railroad in the Rocky Mountains. What do you say about Venus? What about the railroad? Every sentence **says** *something* about *something*.

B. Every sentence thus has two parts. One part stands for *what is thought and spoken about*; the other part is used to *say something* about it. The part of a sentence that stands for what is talked about is called the subject; for example, the words "Venus" and "a railroad in the Rocky Mountains" in the sentences above. *The subject of a sentence represents that about which something is said.* The rest of the sentence, which is used to *say something* about Venus or the railroad or whatever the subject stands for, is called the predicate. *The predicate is the part of a sentence which says something about some person, thing, or idea.*

The complete subject of a sentence may be one word, as "Venus," or a group of words, as "a railroad in the Rocky Mountains." It is *all* the words used to make clear what is talked about. The predicate is all the rest of the sentence. Sometimes the subject comes first, sometimes last, sometimes in the middle. When you try to distinguish subject from predicate, remember that you must judge not by position but by *meaning*. It is all a matter of common sense.

Learn the definitions of subject and predicate. (Be sure that you pronounce these words distinctly and spell them correctly.)

C. In each of the following sentences point out what you are talking about and what you say about it, and find the complete subject and the complete predicate. Remember that as a sentence is the expression of a complete thought in *words*, so the subject of a sentence is *words* and the

predicate of a sentence is *words*. Say, "The complete subject is the *words* so-and-so" and "The complete predicate is the *words* so-and-so."

If you find a group of words that is not a sentence, you will of course see that it does not have a subject and predicate. Make it into a sentence and then point out its parts.

1. The children were planning a surprise for their mother's birthday.
2. An important part of an education is training in the use of tools.
3. Words are among the most valuable tools of man.
4. Under the tree lay a handsome collie.
5. Trained eyes see interesting things everywhere.
6. Ants help each other in making their city successful.
7. The flying-machine is useful in prospecting for good timber.
8. French boys near the American lines learned to play baseball.
9. Gas masks give valuable protection to firemen in fighting most kinds of fires.
10. Being sure is not always the same as being right.
11. Serbia lost one fifth of its population in the war.
12. People were hurrying past him toward the cloud of black smoke.
13. In the midst of its farms reposed the Acadian village.
14. On the opposite shore walked Paul Revere.
15. Over the river and through the woods to grandmother's house we go.
16. Three children sliding on the ice upon a winter's day.
17. The blue spruce has sharp, stiff needles about half an inch long.
18. The tiniest chipmunk was sitting in the half rind of cantaloupe eating eagerly.
19. The most wonderful invention of modern times.
20. In June a snowslide blocked the mountain passes of Argentina.

The predicate is the part of a sentence that says or tells something. To *predicate* is to say or tell or assert. A study of what your minds do in predicating will make the study of sentences mean more to you.

When we really think, we focus our minds on something as we might focus the lens of a camera. We not only give attention to whatever particularly interests us or suits our purpose but out of all the many characteristics of that thing we single out one or more. We think, for example, that the *room* is **warm** and **close**, that *somebody* is **opening a window**, that the *air* feels **refreshing**, that *seven from twelve* **leaves five**, or a thousand other thoughts.

We may be a half or a quarter conscious of many other things at the same time, but we are not really giving attention to them. However, at any moment one of them might claim our attention, if it happened to fit in with our thoughts or to become interesting in itself. The things or ideas that are only dimly noticed are said to be in the *fringe* of consciousness. They are like the blurred background of a picture when the camera is focused on some face in the foreground.

As you have seen, we are interested in all sorts of characteristics of things according to our purpose. Most often, perhaps, we care about the *actions* of people and things, whatever they are *doing*, *have done*, or *may do*; as, for instance, running, standing, biting, stinging, bubbling, laughing, crying, even having, wanting, or keeping still, and hundreds of other actions. If we are wide awake we notice also the colors, forms, sizes, textures, sounds, scents, of things; their condition, their uses, their kinds, and their names; and, if made by man, what they are made of. Sometimes merely the fact that a thing *is* or *has been* or

will be, its very existence or occurrence, is interesting to us; as, for instance, the fact that there *are* plenty of cookies in the jar, or that there *was* a terrific tornado in our town this spring. *A characteristic of anything is whatever it may be or do.*

EXERCISE 2

SEEING WHAT CIRCUMSTANCES MAKE YOU NOTICE DIFFERENT CHARACTERISTICS OF A THING

Tell what circumstances would make you notice each of the following characteristics of each thing named below; for example, you would think of the blueness of the water when you wanted to paint it, or perhaps in a different way when you were making the water blue in washing clothes.

The water is	Water
blue	runs swiftly
rough	trickles
cold	roars
salt	quenches thirst
a liquid	puts out fire
pure	gurgled over the stones
frozen	holds me up
polluted	sparkles
hard	spilled
expensive	rose rapidly

The watch is	The watch
gold	ticks
reliable	hangs on the wall
stolen	fits my pocket
an Ingersoll	stopped
set with jewels	ran down
on the floor	broke
complicated	fell
the one you lost	strikes the hours
cheap	dangled
a good timekeeper	pleased him

EXERCISE 3

THINKING OF MANY CHARACTERISTICS OF A PERSON OR THING

Think of all the characteristics you know of each of the following and make lists in the form given above (Exercise 2), showing what each *is*, *was*, or *may be* and what each *does* or *did*.

1. Abraham Lincoln.
2. A snake.
3. A locomotive.
4. The sun.
5. My pony (dog, or other pet).
6. The human hand.

EXERCISE 4

PREDICATING CHARACTERISTICS

Remember that to predicate means to *say* or *tell* or *assert*. What is the difference between predicating and merely mentioning some characteristic of anything? This point is important to any real understanding of the sentence and needs further study.

Whenever for any reason we become especially interested in a particular characteristic of a watch or of water, and most often when we wish to point this out to someone else, we think, for example, "My watch *is broken*," or "Water *quenches my thirst* better than soda water or lemonade." We *predicate* the characteristic and thus make a sentence, with subject and predicate. Predicating a characteristic *shows more interest* in that characteristic than merely mentioning it would, as if we said, either to ourselves or to someone else, "a broken watch" or "thirst-quenching water." In the latter case we have only ideas, not thoughts.

If you were looking out of the schoolroom window, thinking of something far away from the scene before you,

and a dog trotted across the yard, he would hardly attract your attention; at most he would be *in the fringe* of your consciousness. But suppose he were very large and black, you might notice him and think, or even say to someone near, "How big and black that dog is!" The next instant you might observe a more important characteristic, and think "He is acting in a queer manner." Then instantly would come the thought "He is mad." If just then the primary-school children were coming out of the building, you would think "That dog will bite the children."

So your attention would first focus on the color and size of the dog, next on his very unusual actions, next on his madness, next on what he would do. You predicate each characteristic in turn. It might happen, however, that your thoughts would come so fast that you would *merely mention* the size and color, as comparatively unimportant, and not *predicate* or *assert* them at all. Then you would say, perhaps, "That big black dog is foaming at the mouth!"

Thus we may think of several characteristics at a time, but we predicate only those in which for some reason or other we are especially interested. If we say, "That big black dog running down the street and barking is *not mad* but is *only playing*," we are probably thinking that somebody may imagine the dog is mad. We merely mention the size and color of the dog and what he is doing, in order to let our hearer know certainly what dog we mean; but we predicate his *not being mad* — as the other person may have thought he was — and his *playing*.

Using the lists from Exercises 2 and 3, predicate some characteristics and merely mention others; for example, "Abraham Lincoln, *president* of the United States, *was largely self-taught*."

EXERCISE 5

NOTICING AND PREDICATING DIFFERENT CHARACTERISTICS SHOWN IN A PICTURE

In the picture on page 105 ("A Modern Miracle of Manna") see which member of the class can find and predicate the most characteristics of any person or thing that you see. Number the statements separately, so that you can know who has the longest list. You may decide that all shall give attention to a single person in the picture, as, for instance:

1. The man in the foreground is ——.
2. He is ——.
3. He is ——.

EXERCISE 6

PREDICATING IMAGINARY CHARACTERISTICS

Predicate some interesting characteristic of each of the following things, and let the other members of the class guess the imaginary circumstances that you have in mind as making you say that particular thing. In some instances predicate more than one characteristic; for example, "The music is sweet and far-away."

music	bicycle	rose	parade
sky	lion	honey	baseball bat
road	light	prairie	lightning

EXERCISE 7

PREDICATING ACTIONS

Predicate three actions of each of the things mentioned in Exercise 6. Remember that action is whatever anything *does*, and is not necessarily movement visible to the eye. For example, the music *pleases* me. See how many different actions of these things you can imagine among you.

EXERCISE 8

FINDING GOOD NAMES FOR CHARACTERISTICS

In speaking of the characteristics predicated or merely mentioned, it is sometimes difficult to use good English unless you are careful and know how to name these characteristics. If possible use a name-word, or noun. For example, would you say that *sour* or *sourness* is a characteristic of the orange? If you say "Mr. Jones is an honest merchant" and wish to name the characteristic that you have predicated, you may say that the characteristic predicated of Mr. Jones is *his being an honest merchant*; or you may say that you have predicated the kind of man he is or, in other words, the *class* of men in which Mr. Jones belongs, — namely the class of *honest merchants*. The name of the characteristic of being happy is *happiness*; the name of the characteristic of being true is *trueness* or *truth*.. Names of characteristics are useful in all speaking or writing, and therefore it is worth while to find accurate and simple ones.

What is the name of each of the characteristics suggested below? You may arrange the names in columns on a page or on the board; for example:

happy	happiness	an honest man	being an honest man
moving	moving	ivy-covered	being covered with ivy

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A MODERN MIRACLE OF MANNA

From the *Sphere*, London

Sometimes you will find more than one name for the same characteristic. Be sure that you spell all of them correctly.

true	kind	thievish
an honest man	obliging	flat
happy	patient	large
moving	angry	small
golden	unfortunate	blue
gold	green	azure
tired	ripe	purple
sick	light	silvery
honest	dark	silver
honorable	heavy	old
sweet	a thief	ancient
ivy-covered	deceitful	wise
resourceful	magnanimous	witty
twinkling	frightful	stupid

You have seen that whenever you really think, — day-dreaming is not thinking, — whenever you have a *complete* thought, you choose one or more of the characteristics of the thing you are thinking about and *tell* or predicate those alone. You may mention others, but you tell or predicate the ones that fit your interest or purpose in thinking. If you speak or write this complete thought, you have a sentence. (What is your definition of a sentence?) In real life, thoughts, and therefore sentences, hardly ever come separately; one leads to another. If the study of sentences is to be live and real, you need to use your imagination on almost every sentence to realize the connection in which the thought it expresses would occur. No subject of study requires more imagination than English grammar, since the

uses of the words that compose a sentence depend largely on the exact shade of meaning which the sentence expresses.

If you think merely "big black dog crossing the yard," or "when the big black dog crossed the yard," your thought is not complete. Such a *piece of a thought* people hardly ever express, but if you should express it you would not make a sentence. Is it clear to you that whenever you predicate a characteristic of something, whether to yourself or to someone else, you have a *complete thought*? If you express in words this predication, you have a sentence. No matter how many characteristics you may notice and mention *without* predicating, you have not a sentence.

The notion of predication is generally understood as applying to the sentence that *tells*, though a question is only an assertion upside down. For the present, to avoid confusion you should consider only declarative sentences.

EXERCISE 9

FINDING THE CHARACTERISTICS EXPRESSED IN SENTENCES

As you read the groups of words below tell what you are thinking of if you say each of them, and then tell what characteristics you predicate and what characteristics you merely mention. Try predicating those that are merely mentioned and vice versa, noticing the difference in meaning or at least in emphasis made by the change. In what instances are more than one characteristic predicated? Which groups of words are not sentences? Why? Copy those that are sentences, supplying capitals and periods, and underline the word or words that stand for the characteristic predicated in each.

I

1. aëroplanes flying
2. a monstrous rattlesnake
3. the rattlesnake was monstrous
4. trees swaying in the wind
5. trees like these always sway in the wind
6. tall, spreading locust trees
7. the tall, spreading locust trees are beautiful in form
8. the apple pie was delicious
9. aëroplanes were flying overhead
10. a fresh-baked apple pie

II

1. a happy little girl playing on the doorstep 2. a happy little girl was playing on the doorstep 3. a happy little girl playing on the doorstep waved her hand to me 4. our camp under the trees 5. a great slice of bread and butter with jam on it 6. a great slice of bread with butter and jam on it was waiting for me after school 7. our camp was pitched under the trees beside the lake 8. the long cold ride was over at last 9. a black and white pony trotting briskly up the street 10. a black and white pony trotted briskly up the street 11. the pony trotting up the street was black and white 12. the ride seemed long and cold 13. that old sailor is a good friend of mine 14. a flag, tattered and powder-stained 15. a flag straining at the flagpole in the wind 16. the flag broke the flagpole 17. the gray under-sides of the poplar leaves 18. the watch was ticking merrily 19. the watch ticked merrily 20. the good American is reliable

III

In the predicate of each sentence in Exercise 1, of course one or more characteristics must be predicated. Tell, if you can, what these are.

EXERCISE 10

FINDING AND IMAGINING THE CHARACTERISTIC PREDICATED

After studying the sentences below, tell in each case:

1. Of what the speaker is thinking; for example, in the first instance he is thinking of the light.

2. What characteristics are predicated; for example, in the same instance it is the *coming* of the light into someone's eyes.

3. What are the complete subject and the complete predicate; for example, the complete subject is the words "A happy light," and the complete predicate is the words "came into his blue eyes."

4. If you choose you may tell also what other characteristics of anything are merely mentioned; for example, the happiness of the light and the blueness of the eyes.

To do this task successfully you will have to imagine very clearly and keep your wits about you to tell everything you should tell. You will find it interesting to notice what picture or story or thoughts each of the twenty different statements brings to your mind. With what senses does each make you imagine? Tell the class what you imagine in each case.

1. A happy light came into his blue eyes.
2. The last day of school is both sad and joyful.
3. The tattered flag was still floating from the staff.
4. Madge, breathless and excited, ran into the room.
5. Madge came running into the room, breathless and excited.
6. Her pretty new silk dress was soiled and torn.
7. She dropped into the nearest chair and tried to speak.
8. A nice little old lady with rosy cheeks was baking cookies in the large old-fashioned kitchen.

9. The cookies were spicy and made Willie's mouth water.

10. A cool, deep swimming pool is almost hidden under the willows.

11. The swimming pool under the willows is always cool and shady.

12. The coolest, shadiest swimming pool in the country is under the old willows on the bank of our creek.

13. The breaking waves dashed high
On a stern and rock-bound coast.

14. And the woods against a stormy sky
Their giant branches tossed.

15. The United States government spent $72,000 in 1918 to teach farmers to avoid unnecessary waste in threshing.

16. Kansas alone saved 8,000,000 bushels of wheat for a hungry world.

17. The $72,000 spent brought a return of $45,000,000.

18. Little leaks may cause great losses.

19. The brave boy held his fingers in the hole to stop the leak in the dike.

20. My pocketbook has been leaking badly for the past year.

PROBLEM XI

UNDERSTANDING SENTENCES: ANALYZING THEM TO FIND THEIR ELEMENTS

You have learned that every sentence is the expression of a complete thought in words; that in expressing a complete thought you predicate some characteristic of something; and that you must have a part of the sentence to stand for what you are talking about and a part to say or tell or predicate something. Define the complete subject of a sentence; the complete predicate.

If you are to understand sentences well, you will need to analyze further these two parts. To analyze anything is to separate it into its elements. Ordinarily when we use sentences we do not stop to think of these elements separately, any more than we taste separately the flour and the moistening and the sweetening in a cake. But in learning to *make* either good sentences or good cakes it is well to understand what elements are in them.

If the complete subject of a sentence is one word, that word is, of course, the subject element; as, "**People** were running past him toward the great cloud of black smoke." But if the complete subject consists of several words, you may be able to find in it a single word that stands for the bare idea about which something is said; as, "**People** *that live in glass houses* should not throw stones." The word "people" is here the *subject element.* The subject element is

the smallest group of words in the sentence that may stand for what is talked about. Sometimes all the words in the complete subject are necessary; no one word used in it expresses the idea; as, "*That he has already gone* is not generally known." But this type of sentence you will not often meet.

EXERCISE 1

FINDING OUT MORE ABOUT SENTENCES: THE SUBJECT ELEMENT

A. In each of the following sentences tell what characteristic is predicated of what. Find the complete subject and the complete predicate, and point out the subject element.

1. The climate of California is mild and pleasant.
2. Many beautiful varieties of wild flowers grow in the higher altitudes of our mountain ranges.
3. The red salmon, called sockeye in Puget Sound and blueback on the Columbia River, is commercially the most valuable salmon in Alaska.
4. The king salmon, or Chinook, the largest of all the species, sometimes pushes its way two thousand miles from the sea.
5. Salmon fishing is carried on in Alaska with all the devices known to the ingenuity of man.
6. The herring of Alaska equal in quality and value the herring of western Europe.
7. The blue jay of the Rocky Mountains is handsomer than his lowland cousins.
8. In New Orleans and Quebec America has two cities as picturesque as those of the Old World.
9. The national parks in Colorado, California, Montana, and North Carolina include some of the most beautiful regions in America.
10. The whole of the United States, not merely one section, belongs to every citizen.

11. "Treasure Island" is an interesting story.

12. William the Conqueror brought the French language to England.

B. Find the subject element in each sentence of Exercise 1, Problem X.

C. If you are talking of two or more different people, things, or ideas, the subject element will have two or more parts; for example, "*Champlain* and *La Salle* were great explorers," "*Virginia* and *I* are on the committee," "*Vega*, *Sirius*, and *Arcturus* are among the brightest of the stars." *A subject element composed of two or more parts is said to be* ***compound.*** (In Problem XXVI you will study compound elements.)

Make ten interesting sentences in which the subject element is compound. Let some of them have more than two parts. Use the words *he*, *I*, and *she* in some of them.

EXERCISE 2

STUDYING SENTENCES: TWO ELEMENTS OF THE SIMPLEST PREDICATE

Since the predicate of a sentence *says something*, that is, *predicates* some characteristic of whatever we are talking about, we find when we analyze it that it must contain at least two elements, one element to do the predicating and one element to stand for what is predicated. In the sentences of the simplest type, such as "Asbestos is a mineral" or "She will laugh at you," these two elements of the predicate are easily distinguished. In the first sentence quoted the word "is" does the predicating, or asserting, and the word "mineral" stands for the characteristic predicated of asbestos. In the second the word "will" does

the predicating, and the word "laugh" stands for the predicated characteristic. The element that stands for the characteristic predicated is called the *predicate element.* Like the subject element it is the fewest words that will stand for the idea, generally only one. The element that does the predicating or asserting may be called the *asserting element*; or, since it joins or links the predicate element to the subject element, it may be called the *linking element.* It may consist of more than one word; as, "He *has been* very ill."

A. After deciding in each case what characteristic is predicated of what, find the subject element, the predicate element, and the linking element in each of the easy sentences below, and make ten more of the same general type to use in testing your classmates. After you have made sure that you can recognize the three elements in these easy sentences, learn the following definitions and illustrate each:

1. The ***subject element*** *is the part of a sentence that stands for the person, thing, or idea about which something is said.*

2. The ***asserting,*** *or* ***linking, element*** *is the part of the sentence that does the predicating.*

3. The ***predicate element*** *is the part of the sentence that stands for the characteristic predicated.*

1. Stars are suns.
2. The toad is a useful animal in a garden.
3. Ichabod Crane was the schoolmaster in Sleepy Hollow.
4. Well begun is half done.
5. The prairie dog is a destructive animal.
6. Alice was talking to the caterpillar.
7. The children have been playing hard all day.
8. Mary and I were late for school.
9. He and Susan will compete for the prize.
10. Both the boys and the girls are studying earnestly.

B. Make sentences of the simple type discussed above, predicating the following characteristics of anything to which you think they may belong. Point out the three elements of each sentence that you make.

keenness	burning	swinging
darkness	being a good citizen	tidiness
singing	being a valuable product	floating
steepness	being Mary or Tom	creaking

EXERCISE 3

STUDYING SENTENCES: THE PREDICATE ELEMENT

The most important question to ask about every sentence is "*What is predicated* of what?" Since the predicate element stands for what is predicated, it is easily found if you have answered this question correctly. But because it may take a number of different forms, it needs some further study. The understanding of it is the key to all the rest of the sentence and to all other grammatical matters that have to do with the predicate.

It is evident that every sentence *must have* a predicate element of some kind, to stand for the characteristic predicated. Most grammars do not give the general name *predicate element* to the different forms in which our words express this characteristic; they simply name the different words, as you will do later. But the general name is true, and it is helpful in thinking, because it fits every kind of sentence. Let us see some of the different forms in which the predicated characteristic may be expressed in words.

1. The parade is *coming.*
2. The parade is *long* and *interesting.*
3. The parade is *on Sixth Street* now.
4. The parade *passes* slowly.

In the first sentence the coming is predicated; the word "coming" represents this and is therefore the predicate element. In the second sentence the length and the interest of the parade are predicated; the words "long" and "interesting" represent these characteristics and are therefore the predicate elements. (Here, you see, the predicate element is compound.) In the third sentence the place of the parade is predicated; the group of words "on Sixth Street" represents this and is therefore the predicate element. In the fourth sentence the passing is predicated; the word "passes" represents this and is therefore the predicate element. In the first three sentences here the predicate element is expressed in words separate from the linking or asserting element, but in the word "passes" the predicate element is combined with the linking or asserting element. Note that the word "passes" has two duties, as a boy has who is both captain and quarterback on the team.

Show from the above sentences that the predicate element may be (1) a single word, (2) compound, (3) a group of words taken together, or (4) combined with the asserting element in a single word.

Make two sentences illustrating each of the four types of predicate element described above and tell what characteristic is predicated in each sentence.

EXERCISE 4

ANALYZING SENTENCES: FINDING SUBJECT AND PREDICATE ELEMENTS

Imagine that in some connection you say each of the sentences below. Point out (1) what you are talking about, (2) what characteristic of it you predicate, (3) what word or words in the sentence are the subject element and why,

(4) what word or words in the sentence are the predicate element and why. Later you will study the linking element in greater detail, but if you find it easily now you may point it out last. For further practice find the subject and predicate elements in the sentences that you made for Exercises 6 and 7, Problem X.

1. The dandelions were thick on our lawn.
2. We have been grubbing them up for the past week.
3. You and John are altogether too late.
4. The dinner was bountiful and well cooked.
5. A savings stamp is a good investment.
6. I worked hard at that problem.
7. The smallest children were lifted over the wall.
8. The rest of us scrambled over.
9. Swimming on your back is easy enough.
10. The pigs squealed delightedly.
11. The softest chair in the room is always reserved for our cat.
12. He was kept in after school to study.
13. The kitten crept stealthily up to the leaf.
14. She must have swept up my pattern with the scraps.
15. The children heaped coals over their potatoes.
16. They were heaping coals of fire on my head.
17. My best dress was in a heap on the floor of my closet.
18. Nobody saw them come in.
19. The milk was clean and wholesome.
20. The oldest boy in the room was crying like a baby.

9. One evening we were riding along a dusty road that is used very much. The road had a deep ditch on the right side of it. We were riding along having much fun when we saw a car coming down the road swinging from one side of the road to the other.

10. My brother and I climbed the hill gingerly. We were looking for the yellow jackets' nest hidden in the ground among the briers.

11. One early spring morning my brother and I were mending the fence. We had to go along the fence and see if there were holes under the fence. If there were any we had to stop the holes up. We were going along when my brother stooped over to move an old piece of rotten stump. He had scarcely done so when he stepped back about five feet and shouted, "A bumblebees' nest!"

12. The children at last had located the bumblebees' nest. Armed with sticks, they began punching and digging into it. Suddenly a bee flew out, followed by many more.

13. "Why don't you come and skate? Don't be a spoil-sport!" Thus urged, I rented a pair of fearfully shining skates and sat down to the mysterious job of putting them on.

14. I could see, very indistinctly, swiftly receding objects in the dim moonlight.

15. As I came around the corner I beheld a vandal writing on the wall of our new building.

EXERCISE 2

TELLING A STORY WITH A GOOD BEGINNING

Tell the class a little story suggested by one of the titles below, taking special care to begin well. What are the three chief requisites of a good beginning? Plan carefully the order and the choice of details, so that you will hold the attention which you arouse by your opening sentences.

Be accurate in pronouncing syllables. It is especially easy to swallow unaccented syllables if you have not trained

yourselves to speak *real English*. Here is prescription number three for muscles that are lazy or lack skill; take vigorously for one minute.

have to	usually	especially
with you	generally	occasionally
want to	particularly	peculiarly

In this connection you may learn something from the newspaper clipping reproduced below. Does this kind of pronunciation have anything to do with poor spelling?

CHOICE BITS OF UNITED STATES LANGUAGE

"Can you speak the language of the United States?" asks a card carried by the members of the American Protective Association. We don't know whether we can or not, but we'll do our best to reproduce a conversation we heard on a street car yesterday.

"Wheurjyego las night?"

"Nowhrs. Stay dut home."

"I seen Marry Pickford in a swell play. Jim come overn picked us up in the Lizzie."

"Heeza good 'un, ainty?"

"Buhlieve me."

"Goan out t'night?"

"Huh-huh. Mean Coraz goantuh Gert's. Jye ever go over there?"

"Uhuh. Slong. Gotta gittoff nextop."

"Slong." — *Paterson* (N.J.) *Press-Guardian*

TITLES SUGGESTED

1. Speeding up.
2. Cranking up.
3. Waking up.
4. Making up.
5. Moving up.
6. Going up.
7. Breaking up.
8. Looking up.
9. Washing up.
10. Bracing up.

EXERCISE 3

MAKING SURE OF KNOWING SUBJECT AND PREDICATE ELEMENTS IN SENTENCES

Here is a little story with a beginning that catches attention. The sentences have been simplified so that you can analyze them to find the subject and the predicate element of each. Answer the following questions in regard to each sentence:

1. What is spoken of?
2. What characteristic is predicated of it?
3. What is the subject element, and why?
4. What is the predicate element, and why?
5. What is the complete subject? the complete predicate?

Joe Carling had discovered two men stealing gold from Mr. Hayward's creek. They went farther up the stream to work. Joe hid their bag of precious sand and their weapons. The two men, coming back, caught him. One thief gripped him by the neck with both hands. Joe shouted for help. His big dog, Soldier, came bounding to the rescue. Soldier was truly named. He seized one thief by the leg. The other man left Joe and beat the dog's head with a stone. Neither man dared lay hold of their big enemy. The two were afraid to separate. Time and again they were fighting back to back. Exultantly Joe stood on the bank above, watching the big dog fight for his master. Soldier gave the pair no rest. Cannily he dodged their blows and stones. Snapping at their hands or their feet, he leaped back at them again and again. Often his teeth clicked in their very faces.

At last the pair had backed down the channel to a fallen tree-top. Here they managed to arm themselves with clubs. Now they fought a retreating fight to the top of the big ditch.

Meanwhile Joe had given the Westerner's resonant, far-reaching trumpet whistle. He had the joy of hearing three answering rifle-shots from Mr. Hayward's house. But Soldier had driven the thieves into the bushes.

EXERCISE 4

USING THE SAME FORM OF PRONOUN AS SUBJECT AND PREDICATE ELEMENTS

Since the predicate element always refers to the subject element and is linked closely to it, the same form of pronoun is used for both elements. Nobody ever uses the wrong forms except in case of six pronouns: *I*, *he*, *she*, *we*, *they*, *who*.[1] Learn these six pronouns and be sure to use these forms and no others as subject and predicate elements. Fill each blank in the following sentences with as many of them as possible, and tell in each case whether it is the subject element or the predicate element. As a matter of courtesy should you generally put *I* first in speaking of yourself and someone else? Read aloud the correct sentences until they *sound* right to you.

1. It is ——.
2. Mary and —— did it.
3. It was ——.
4. It was neither —— nor ——.
5. The boy that you saw in the corridor was not ——.
6. It was n't —— that did it.
7. Helen and —— are not invited.
8. —— and Jack had quarreled over a trifle.
9. —— and —— and the organ-grinder disappeared around the corner.
10. —— am ——.
11. —— were ——.
12. It could n't be ——.

[1] This statement refers to present-day English, since we no longer use *thou* and *ye* in ordinary prose.

EXERCISE 5

WRITING A LETTER WITH A GOOD BEGINNING AND GOOD SENTENCES

Is it courteous to begin a friendly letter with "Having nothing else to do"? Is it interesting to begin with, "I take my pen in hand," or "I shall now answer your last letter"? How do you like a letter to begin? Comment on the beginnings of the letters in Problem VI. Below are several good beginnings of letters; what makes them good?

A letter from Phillips Brooks in Venice to his little niece:

Dear Gertie,

When the little children in Venice want to take a bath, they just go down to the front steps of the house and jump off, and swim about in the street.

Some friendly letters from people of different ages:

Dearest Gladys,

I can hardly study to-night for watching a dog and cat here in the room. They do some of the funniest things.

Dear Bud,

You have no idea what the measles is causing you to miss at school this week. The English department is having a spring house-cleaning. They are getting rid of bad English.

Dear Polly,

Kate's Monday letter, telling of your Saturday chill, has just arrived. I have telephoned the doctor, and as soon as he calls I will send you his instructions.

Applying all that you have learned about good beginnings, planning, choice of definite details, and correct letter form, write to your father, mother, or some other member of the

family who is away from home, or to a chum who has moved out of town. Write on letter paper and address the envelope correctly, so that you can send your letter after it has been criticized. (By the way, you are beyond the childish necessity of using ruled paper, are you not?) See if you can make this the most interesting and best-looking letter you have ever written.

Be sure to use properly the pronoun forms listed above and to make each sentence really a sentence, capitalized and punctuated as such. Can you spell correctly the names of the days of the week, the months, and the states? If not, master them now.

PROBLEM XIII

TELLING A STORY VIVIDLY

EXERCISE 1

STUDYING A STORY VIVIDLY TOLD[1]

Everybody would be glad if he could make his own experiences real and interesting in the telling. The secret of doing so has already been suggested to you. Tell the little details just as they seemed to your own wide-awake senses. Below is given a vivid account of an interesting incident, an account of which will repay careful study. What details help to make it vivid? (*Vivid* is only another word for *alive*.) What words are especially well-chosen? This is taken from the story told by a refugee from the French territory occupied by the Germans. If you wish to read some stories written by the children themselves, see the *Atlantic Monthly*, March, 1918. You will be interested also in the account of how the schools of Rheims met in cellars or in barricaded rooms while the city was under bombardment, and how all the children escaped injury, even though some of the schoolrooms were struck. This account is given in the February, 1918, number of the *Atlantic Monthly*.

[1] For vivid story-telling study also Kipling; for example, the fight of the snake and the mongoose in "Rikki-tikki-tavi," the battle of Mowgli's friends with the Monkey-People in "Kaa's Hunting," the night ride of little "Toomai of the Elephants," or fishing for halibut, in "Captains Courageous" (pp. 52–53).

Of course these writers had unusually exciting events to tell, but even the most exciting event may be made dull by the dull or awkward narrator. How is this story planned?

The schools have kept on, you know; every teacher at her post, not a day missed (even when the town was bombarded). Every year the examinations have been set — they use old examination papers sent from Paris before the war — and diplomas have been given. And besides that, at home we have tried our best to keep the life of our children what the life of French children ought to be. I remember last year, during the summer, Aunt Louise taught a group of children in our part of town to sing the "Marseillaise." The studio of my cousin Jean is at the back of the house and high up, so that she thought the children's voices could not be heard from the street. The Mayor heard of what she was doing, and sent word that he would like to hear them sing. The news spread around rapidly. When he arrived with the city council, coming in one by one, as though merely to make a call, they found the big studio full to overflowing with their fellow-citizens — the old men and women who are all the fellow-citizens left here. There must have been two or three hundred of them, the most representative people of the town, all in black, all so silent, so old and sad. The children were quite abashed by such an audience, and filed up on the little platform shyly — our poor, thin, shabby, white-faced children, fifty or sixty of them.

There was a pause, the children half afraid to begin, the rest of us thinking uneasily that we were running a great risk. Suppose the children's voices should be heard in the street, after all. Suppose the German police should enter and find us assembled thus. It would mean horrors and miseries for every family represented. The Mayor stood near the children to give them the signal to begin — and dared not. We were silent, our hearts beating fast.

Then all at once the littlest ones began in their high, sweet treble those words that mean France, that mean liberty, that mean life itself to us:

"*Allons, enfants de la Patrie*!" they sang, tilting their heads back like little birds; and all the other children followed:

"Against us floats the red flag of tyranny!"

We were on our feet in an instant. It was the first time that any of us had heard it sung since — since our men marched away.

I began to tremble all over, so that I could hardly stand. Everyone there stared up at the children; everyone's face was deadly white to his lips.

The children sang on — sang the chorus, sang the second stanza. When they began the third, "Sacred love of our fatherland, sustain our avenging arms!" the Mayor's old face grew livid. He whirled about to the audience, his white hair like a lion's mane, and with a gesture swept us all into the song.

"Liberty, our adored liberty, fight for thy defenders!" There were three hundred voices shouting it out, the tears streaming down our cheeks. If a regiment of German guards had marched into the room, we would not have turned our heads. Nothing could have stopped us then. We were only a crowd of old men and defenseless women and children, but we were all that was left of France in our French town. — DOROTHY CANFIELD, "The Refugee," in "Home Fires in France"

EXERCISE 2

TELLING A STORY VIVIDLY

It is to be hoped that you have never had so terrifying an experience as those of children in northern France during the war; but probably you have at some time done or seen something exciting. Perhaps you yourself have performed before a distinguished audience. Perhaps you have even been through a fire, or have narrowly escaped drowning or being run over; perhaps you have saved somebody's life, or rescued a pet animal, or been caught in a terrific storm. Perhaps you helped to keep home fires in America burning.

Whatever it may be, you must first recall your experience in detail with great vividness, so as to make it vivid in words.

Choose the details and the individual characteristics of things to tell about, so that you will make others feel with you the excitement that you felt. You can do this best by remembering to tell how things *looked* and *sounded* and perhaps smelled or tasted to you. Plan carefully the order of details. Since this story may be a little longer than those you have been telling, you may break it into two or three paragraphs in your mind, if each will be as long as most of those in the story quoted above.

In telling your story be careful to pronounce well the short vowel sounds, which are often confused. Especially avoid saying *git*; this is one of the most illiterate mispronunciations ever uttered. Practice the following words:

get	get	men	again
hit	bet	pin	gentlemen
get	debt	men	then
bit	set	pen	many
get	let	men	get
wit	get	sin	many

In class criticize each other's stories (and remember that *criticize* does not mean *find fault with*) according to the points suggested in the assignment; namely:

1. Vividness — due to definite details, appeal to the senses, well-chosen words.
2. Plan.
3. Beginning.
4. Oral presentation, especially accurate pronunciation.

No faultfinding should be permitted unless it suggests definitely how to make improvements.

EXERCISE 3

KEEPING THE TIME STRAIGHT IN TELLING A STORY

Perhaps you have found that some story-tellers unconsciously make their hearers think first of past time and then of present and then of past again. In picturing a scene you may imagine it actually before you, and say, for example, "The clouds are rolling up in great banks in the west." To do so helps make the scene vivid to the hearer. But your picture should be *all* in present time or *all* in past time, not shifting from one to the other.

In the following description, written by a seventh-grade pupil, the time changes often. Tell whether the time of each predication is past or present, and change some of the sentences so that the whole picture will be seen in past time or else in present. Which do you prefer?

A Storm at Sea

The deck is crowded with people. In the distance I see the port. The sky is murky and the wind is blowing very hard. The furious lightning tears the sky and the thunder roars. The masts of the ship were down. The tempestuous waves dash up on the side of the ship. Everybody was horror-stricken. The storm rages on furiously for about an hour. The storm was so bad that it is indescribable. When it quiets down a little the sailors look to see if the ship is damaged very badly. They find out that the prow of the ship is damaged.

EXERCISE 4

UNDERSTANDING SENTENCES: THE LINKING, OR ASSERTING, ELEMENT IN EASY SENTENCES

What two elements of every sentence have you already studied? What does each have to do in the sentence? What does the very name *linking element* suggest that this element does? Do not forget, however, that it links by *predicating* or *asserting*. Its predicating or asserting power is what makes the group of words a sentence. As you have probably already discovered, this asserting element (1) sometimes is one single word, (2) sometimes is two or more words, and (3) sometimes is contained in the same word with the predicate element; as (1) "She *was* running," (2) "She *has been* running," (3) "She *ran* away." It may sometimes be compound; as, "She *has been* and still *is* running." (See Problem XXVI.)

In each of the sentences below, after deciding what characteristic is predicated, point out the linking element and tell whether it expresses present, past, or future time. If you do not instantly see what word or words in any sentence are the linking element, find the other two elements first and then see what word or words do the predicating. A good form to use in recitation, for the sake of accuracy, is one of the following, according to the facts:

The linking element is the word ——.

The linking element is the words ——.

The linking element is contained with the predicate element in the word ——.

I

1. We were eating breakfast. 2. It was half past seven. 3. A shell is passing overhead. 4. It will burst not far away. 5. The

shells are bursting with tremendous crashes. **6.** They were falling by fours. **7.** We are watching the smoke. **8.** Sometimes it is white. **9.** It was often gray or reddish. **10.** It will take strange shapes. **11.** The hissing noises are coming fast. **12.** A shell is bursting fifty feet away. **13.** A fragment will strike the house.

II

1. The smoke may be gray or red or white. **2.** A fragment of shell has been buried in the wall by our window. **3.** We shall be choking with the fumes of the powder. **4.** The windows had been opened wide. **5.** We shall be shut up in the cellar for an hour. **6.** Everybody will be frightened. **7.** The shells have now been falling an hour. (Notice that "have been" expresses *present* time, the time present when this sentence is spoken. Of course the falling is past, in the sense that a whole hour of it is over and done with; but it is past *at the present time.* Nobody would ever say "has been" *yesterday*, or "has been" *then*; it is "has been" *now* completed. *Has* and *have* can never express past time.) **8.** The shells had been falling an hour. **9.** We have been watching the smoke. **10.** We had been watching the smoke. **11.** We have been down in the cellar a long time. **12.** We had been down in the cellar a long time. **13.** The bombardment will be over soon. **14.** Everybody will be glad. **15.** Much damage has been done. **16.** Much damage had been done.

III

1. I went out alone to see the Germans. **2.** I had seen ten or twelve officers on horseback. **3.** Suddenly came a loud report like a clap of thunder. **4.** I had been walking rather slowly. **5.** Now I ran with all my might. **6.** Shells were falling on houses all about me. **7.** Smoke rose in the air. **8.** The whole city will be demolished. **9.** After the bombardment housekeepers were going to and fro as usual. **10.** I took my school satchel and started off for school.

IV

1. I started without permission. 2. I saw ten or twelve horses. 3. Some cavalrymen rode up and down. 4. A magnificent limousine drove out around the corner. 5. Five officers got out. 6. The car went in under the arch. 7. A loud report echoed suddenly. 8. We pricked up our ears. 9. The policemen reassured us. 10. Pieces of iron tumbled from the roofs. 11. I ran off in fright. 12. I reached the square. 13. The deserted tramcar stood there. 14. I run faster. 15. My mother stands in the door. 16. I tell her all. 17. I confess my disobedience. 18. The bombardment taught me a lesson.

EXERCISE 5

FINDING THE SENTENCE ELEMENTS IN SENTENCES OF DIFFERENT PATTERNS

A. The patterns of the simplest sentences, such as you have already studied, are those of most longer sentences also, except that in the longer sentences more elements are added. *Every* sentence must have the three elements already discussed; therefore these may be called *essential*, or absolutely necessary. What are the three elements essential to every sentence?

These three elements may appear in a variety of forms, according as one word or more than one is used for each. As you have learned, it is sometimes easy, even when several words are used, to find one word that really expresses the idea, with other words to help it. This single word may then be called the subject or predicate element. Sometimes a whole group must be used together to express the idea; as "in the barn" in the sentence, "The new horse is in the barn." Here the three words express the place predicated; no one of them could do so alone.

Make five short sentences in which the elements are combined according to *each* of the following patterns (additional words may help these elements):

1. She (1) is (2) running (3).
2. She (1) has been (2) running (3).
3. She (1) returned (2 and 3).
4. She (1) is (2) at the door (3).

B. Read the following group of sentences imaginatively, trying to see the picture; then tell of each sentence:

1. What characteristic is predicated and what it is predicated of; as, "Dimness is predicated of the light."

2. What word, or group of words, is therefore the subject element; as, "The word 'light' is therefore the subject element."

3. What word, or group of words, in the sentence represents the characteristic predicated; as, "The word 'dim' represents this dimness."

4. What is, therefore, the predicate element of the sentence; as, "The word 'dim' is therefore the predicate element."

5. What word, or words, predicates this characteristic and is therefore the linking element; as, "The word 'is' predicates the dimness and is therefore the linking element."

6. What is the complete subject and what the complete predicate of the sentence.

Since all the linking elements in these sentences below express the same time, you may tell once for all what that time is.

1. The light is dim.
2. The wind blows furiously.
3. Great gusts roar through the tree-tops.

4. Night comes early.
5. The brook is swollen to a torrent.
6. A fire on the hearth is a comfort.
7. It burns cheerily.
8. Now and then a puff of smoke bursts into the room.
9. The light of the flames flickers on the walls and ceiling.
10. I watch with half-shut eyes.

C.[1] Make a similar group of ten short sentences that picture or tell a story. Have the time either present or past in all ten. Number the sentences as above and write them in a single paragraph. When you are satisfied with them and are sure you *understand the pattern* of each one, number the three important elements in each one. Use 1 for the subject element, 3 for the predicate element, and 2 for the linking element; for example:

1. The light^{1} is^{2} dim.^{3}
2. The wind^{1} blows$^{2\&3}$ furiously.
3. The fire^{1} ⌜had been⌟^{2} smoking.^{3}

Always find the predicate element before you look for the linking element. Remember that the predicate element is the word or group of words that expresses the predicated characteristic.

In the ten small sentences that you make try to produce a vivid memory picture, which will make the rest of the class imagine as you read it to them. Hints of possible pictures may come to you if you imagine or remember yourself in one of the following situations:

1. Waiting for the parade.
2. Alone in the house at night.
3. Playing in the sand.

[1] For the best pupils in the class.

4. Watching a horse race.
5. Blackberrying.
6. In front of the monkey cage.
7. Burning leaves at night.
8. Watching a game of ball in the street.
9. Dreaming in a hammock.
10. Starting on a journey at dawn.

EXERCISE 6

TELLING A STORY VIVIDLY AND KEEPING THE TIME STRAIGHT[1]

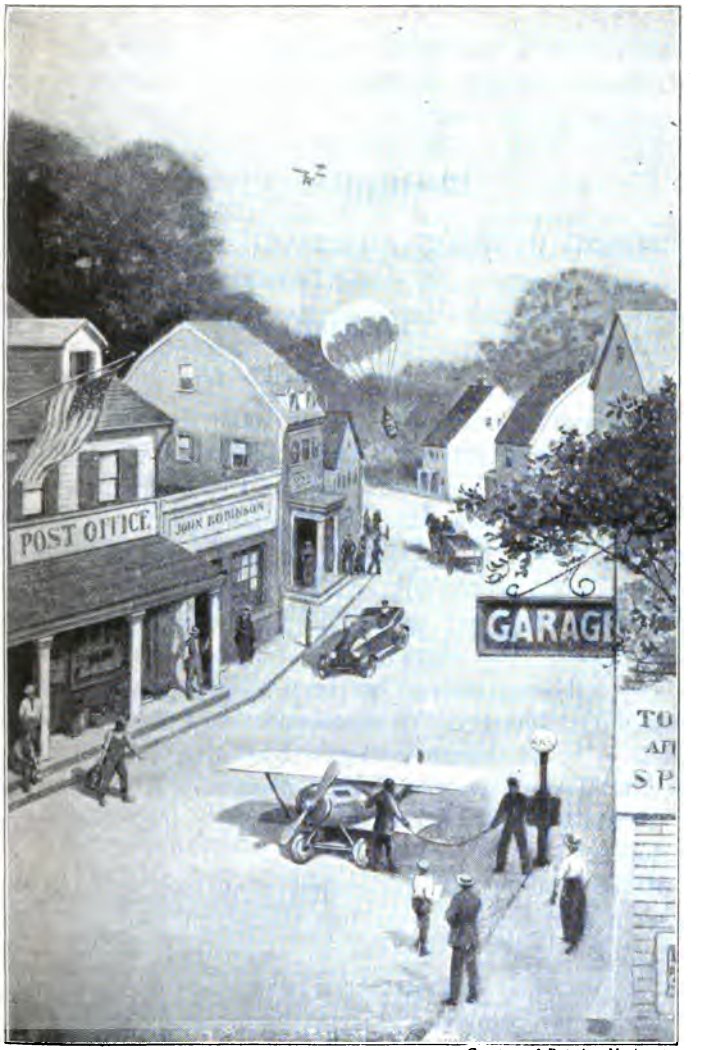
Write either the story that you told in Exercise 2 or a new story, real or imaginary, suggested by the hints in Exercise 5 or by the picture opposite. Make this composition a test of all that you have learned about story-telling and about good form in writing. (Remember your school magazine.) After it is written to your satisfaction, underline all the linking elements that you can find without puzzling yourself over difficult ones, and see that these express the same time throughout, unless there is a real need of changing. It is generally best to tell a story in past time.

Pronounce the following:

hopped	hoped	dinned	dined
pinned	pined	barred	bared
shinned	shined	canned	caned
starred	stared	matted	mated
hatted	hated	batted	bated

NOTE. The rule about doubling final consonants (see p. 72) applies also when *ed* is added to a word to make it express past time; as, *pat, patted*; *can, canned*; *clip, clipped*; *stop, stopped*. Find other examples, and be careful to spell all such forms correctly in your story.

[1] Telling a story vividly may be part of a large project. See Appendix G.



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MAIL EXPRESS OF THE COMING DAY

PROBLEM XIV

SUMMING UP WHAT YOU HAVE LEARNED ABOUT THE SENTENCE

EXERCISE 1

REVIEWING SENTENCES

In almost all connected writing some sentences are too varied and complicated for you to separate them into their elements as yet. You yourselves speak and write every day hundreds of sentences which would puzzle you if you stopped to study them. You have learned how to make them by hearing other people talk and by reading. Later you will find many of these interesting to analyze — that is, to separate into their elements.

The following passage has been adapted from a description of the young hero's schoolmates in "Cuore," a book for boys by an Italian author, a book that you will enjoy reading if you have not already done so. It is supposed to be a journal of an Italian schoolboy; the title means "courage."

If you read the two paragraphs aloud you will feel the difference in style. In the first paragraph you will notice the broken, jolting effect of so many short sentences in succession. The sentences have been made over according to the simple patterns which you have already studied. In the second paragraph there are errors in punctuation, made purposely to test you. See the directions under *B*, below.

A. As a review of what you have learned, study the sentences in the first paragraph and find the elements of each — that is, the three elements that you have so far studied. If you do not instantly discover them, think carefully according to the directions in Exercise 5 of Problem XIII, p. 134. You will find that it is very important to ask yourself *first* in every case, "What is predicated? of what?" and to answer those questions before going farther. Do not forget that the linking and predicate elements are often combined in one word.

My Comrades

1. One boy pleases me best of all. 2. His name is Garrone. 3. He is the biggest boy in the class. 4. He is about fourteen years old. 5. His head is large. 6. His shoulders are broad. 7. He is good. 8. His smile shows his goodness. 9. He seems to think like a man. 10. I already know many of my comrades. 11. Another one pleases me, too, by the name of Coretti. 12. He wears chocolate-colored trousers and a catskin cap. 13. He is always jolly. 14. He is the son of a huckster of wood. 15. His father was a soldier in the war of 1866, in the squadron of Prince Umberto. 16. He has three medals. 17. Little Nelli is a weak boy with a thin face. 18. One is very well dressed. 19. He always wears Florentine plush. 20. His name is Votini. 21. On the bench in front of me is a boy called "the little mason." 22. His father is a mason. 23. The boy's face is as round as an apple. 24. His nose is like a small ball. 25. He possesses a special talent. 26. He makes a *hare's face.* 27. All the boys laugh at it. 28. He wears a little ragged cap. 29. He carries it rolled up in his pocket like a handkerchief. 30. Beside the little mason sits Garoffi. 31. Garoffi is a long, thin, silly fellow, with a nose like the beak of a screech owl, and very small eyes. 32. He is always trafficking in little pens and images and matchboxes. 33. He is sly.

B. In this second paragraph the sentences are not divided properly. There are many amputated parts, which should be written with a sentence preceding or following them and separated only by commas. There are several run-on sentences, which should be separated. See if you can find the beginning and end of every sentence, and then copy at least part of this paragraph, correctly punctuated. In it are several words the spelling of which you should note particularly; for example, *sympathetic*, *frightened*, *expelled*, *curious*, *pheasant's*, and *perceived*. You know the rule that applies to this last word, do you not? Think of some other examples.

I before *e*,
Except after *c*,
Or when sounded as *a*,
As in *neighbor* and *weigh*.

What good descriptive words do you find here, which you understand but never use? Adopt some of them, and use each at least once before the week is over. (A word is not yours to use in writing until you (1) know the meaning, (2) can pronounce it, (3) can spell it.) Look up *sympathetic*. What unusual meaning has it here?

Then there is a young gentleman, Carlo Nobis, who seems very haughty; and he is between two boys who are sympathetic to me. The son of a blacksmith ironmonger, clad in a jacket which reaches to his knees. Who is pale as if from illness. Who always has a frightened air, and who never laughs; and one with red hair. Who has a useless arm, and wears it suspended from his neck, his father has gone to America, and his mother goes about peddling pot-herbs. There is another curious type, my neighbor on the left, — Stardi. Small and thickset, with no neck. A gruff fellow, who speaks to no one, he seems not to understand much. But stands attending to the master without winking, his brow corrugated with

wrinkles and his teeth clenched. If he is questioned when the master is speaking, he makes no reply the first and second times, the third time he gives a kick to the questioner. Beside him there is a bold, cunning face, belonging to a boy named Franti. Who has already been expelled from another district. There are in addition two brothers who are dressed exactly alike. Who resemble each other to a hair. And both of whom wear caps of Calabrian cut, with a pheasant's plume. But handsomer than all the rest, the one who has the most talent, who will be surely head this year also, is Derossi; and the master, who has already perceived this, always questions him. But I like Precossi, the son of the blacksmith ironmonger, the one with the long jacket, who seems sickly. They say that his father beats him, he is very timid, every time that he addresses or touches anyone, he says "Excuse me," and gazes at him with his kind, sad eyes. But Garrone is the biggest and the nicest. — EDMONDO DE AMICIS, "Cuore." (*Adapted*)

C. Make a list of the boys mentioned and of the characteristics of each which their schoolmate notes here, a list in the form which you used for the characteristics listed in Exercise 4 of Problem IX, p. 94. (Take care of spelling.) Do any of the characteristics chosen make you see more than the boys themselves and make you imagine how each boy looked? Picture in your own sentences the boy that you see best in your mind's eye, adding details which the writer only suggests.

EXERCISE 2

MAKING EASY SENTENCES PICTURING A PERSON, AND FINDING THEIR ELEMENTS

Below you will find a description of a person, written by an eighth-grade boy. The third sentence is about his mustache; the other six are about him. In these six sentences *fifteen* different predications are made of him.

See if you can find them all, and then predicate each in a separate sentence. What is the effect?

Make ten short sentences predicating interesting characteristics of some peculiar person you know, or of some great American; and ten more similarly describing some other person. Let the linking element in each sentence of the first group express past time, and that in each of the second group express present time. Write these sentences on paper or on the board, numbering the subject element 1, the predicate element 3, and the linking element 2. See who can have the most interesting group of sentences, and every element correctly marked.

You can make your own sentences as easy as you need in order to understand them; but if you think of one that puzzles you, you may find it interesting to ask your teacher about it. Perhaps you will be told to wait until you have learned a few more facts and then you can see through it yourself.

THE JANITOR OF OUR SCHOOL

Mr. Angel is a very old man, but is very agile nevertheless. He has a gray mustache, which must be precious to him, because he is always twisting it. It comes about two inches below his chin. He is of medium height and wears blue overalls and a jacket that is much too long for him. He is much interested in the war, and never fails to take advantage of a chance to talk and read about it. Outside his door, in the basement, he has a sign posted saying: "Back in fifteen minutes." When the paper arrives, he coolly locks himself in his room, fills his pipe, tilts back in his chair, puts his feet on the table, mutters, "Oh jimmini! Will the war ever stop?" and smokes his pipe, sighing happily while the people outside are waiting "fifteen minutes."

EXERCISE 3

SUMMARIZING FACTS ABOUT THE SENTENCE

In a clear and connected paragraph summarize what you have learned about the sentence, making each sentence of your summary answer one of the following questions:

1. What is a sentence?
2. What two kinds of sentences are there? Illustrate each.
3. What are the three elements that must be in any group of words to make it a sentence? Give an example.
4. What does the subject element represent or stand for?
5. What does the predicate element represent or stand for?
6. What is the most important business of the linking element?
7. Why is it called the *linking* element?
8. What else does it generally do besides predicate?
9. In what three forms may the linking element appear in the sentence? Give a good illustration of each.
10. What are some of the most important and interesting kinds of characteristics that you notice and predicate?
11. What have you now found is meant by "expresses a complete thought"?
12. How should a group of words that does this be punctuated?
13. What are the two most common and most serious mistakes in the punctuation of sentences?
14. What is meant by a *run-on* sentence? Give an example.
15. What is meant by an *amputated* part of a sentence? Give an example.
16. What do these mistakes show about the writer's knowledge of grammar?
17. What grammatical terms should you have learned to spell?
18. What practical applications have you found in your own speech and writing for the knowledge of sentence structure?
19. What glimpses have you caught of further knowledge that you need to have?

PROBLEM XV

STICKING TO THE POINT[1]

Do you remember the White Knight in "Through the Looking-Glass"?

"You 've got a beehive — or something like one — fastened to the saddle," said Alice.

"Yes, it 's a very good beehive," the Knight said in a discontented tone, "one of the best kind. But not a single bee has come near it yet. And the other thing is a mousetrap. I suppose the mice keep the bees out — or the bees keep the mice out, I don't know which."

"I was wondering what the mousetrap was for," said Alice. "It is n't very likely there would be any mice on the horse's back."

"Not very likely, perhaps," said the Knight; "but, if they *do* come, I don't choose to have them running all about."

"You see," he went on after a pause, "it 's as well to be provided for *everything*. That 's the reason the horse has all those anklets round his feet."

"But what are they for?" Alice asked in a tone of great curiosity.

"To guard against the bites of sharks," the Knight replied. "It 's an invention of my own. And now help me on. I 'll go with you to the end of the wood." — LEWIS CARROLL, "Through the Looking-Glass"

The poor, stupid, gentle White Knight is a classic example of the kind of well-meaning people who have no

[1] The purpose of this problem may well be attained in connection with an individual or a group project. See Appendix G.

sense of the fitness of things. Everything that he had gathered together was a useful article in its place, but all of them were very much *out* of place among the furnishings of a knight on horseback. To get on well, either in acting or in thinking, we have to learn to choose what *fits*, to stick to one thing at a time and let the rest go. The next time that you find yourself putting in a detail that does not apply to your topic, or gathering a varied collection of remarks with no definite purpose at all, think of beehives and mousetraps.

EXERCISE 1

FINDING THE POINT OF A PARAGRAPH

If you think that the point of the following paragraph is "Pigs" or "Pig Clubs," you are mistaken. Pigs are not a point. The point is that — what? Answer in a single statement.

What details are given to make this point clear and interesting? Is there any detail that does not belong with the rest? Make a title.

Municipality is a useful word because it includes both towns and cities. What are *municipal* authorities?

The project of the Four-H pig clubs is rapidly invading the towns and cities of the East. The municipal authorities, who formerly regarded pigs as nuisances in towns, lay aside their prejudices when the Four-H members demonstrate in what cleanly quarters pigs can and should be raised. In fact, if you would hear a vigorous defense of the pig, just suggest to a pig-club member that a pig is an untidy creature. The reply is sure to be that a pig is as clean as any other animal if you give him a chance to be clean. The authorities that once forbade the keeping of pigs

within the corporate limits of towns are now accepting this view of it. The suburban town of Englewood, New Jersey, has recently permitted the keeping of pigs by Four-H club members. In Massachusetts many of the 2250 pig-club members in 1917 lived

in the municipalities. They raised 2800 pigs, producing nearly 600,000 pounds of pork for a hungry world. Some of the most successful members are girls.

EXERCISE 2

MAKING A SINGLE POINT

Choose some one point to make with regard to one of the subjects listed below, and then present it as clearly and interestingly as you can. First make out a statement and submit it for your teacher's approval in this form: "My point is that 'Through the Looking-Glass' is poking fun at the ways of real people," or "My point is that sharks

may be really useful," or whatever you choose. Do not let anyone in the class look at this statement or know what point you intend to make; but see whether, after you speak, everyone can tell exactly what your point *was*. Be sure not to put in a single detail that does not apply to that *particular* point. Do you see that this is only another way of making your purpose definite and choosing details to fit it?

Bees	An Invention of My Own
Mousetraps	Alice
Mice	The White Knight
Sharks	"Through the Looking-Glass"
Saddles	A Looking-Glass

If none of these general topics suggests any point to you, perhaps you can make some point about pig-raising different from the one in the paragraph quoted, or perhaps you can tell of growing some other kind of food product, or you may make some single point in connection with an individual or group project that you may be working on. (See Appendix G.)

To help you remember to speak distinctly, practice this jingle, bringing out sharply and exaggerating each *wh* and each final *t*. Perhaps you would like to try your hand at making similar nonsense sentences or jingles, using words with initial *wh* and final *t* sounds.

When the light was spent,
Then the White Knight went
Where he slept content.

EXERCISE 3

UNDERSTANDING SENTENCES: RECOGNIZING THE VERB

From the point of view of grammar the important word in every sentence is the word that *does the predicating.* You have found that the *linking element* does the predicating. You have also found that the linking element may be one word, or more than one word, or may be combined with the predicate element in a single word. The word that does the predicating in any sentence is called the *verb.* If there are two or more words used to do the predicating, the *first* of these is the verb, as in the sentence "The world series of baseball games *has been* played off." The linking element is the words *has been*;[1] the word *has* is the verb. *A* **verb** *is a word that asserts.* (What are the two parts of this definition? See Problem IV, Exercise 2, p. 30.)

Find the verbs in the following sentences after discovering the subject and predicate elements.

1. At Springfield, Massachusetts, in October, 1917, was held a fair of great interest to boys and girls. 2. To this fair came boy and girl champions from ten states. 3. New York State sent her teams. 4. The teams of New Jersey, Delaware, and Pennsylvania were there. 5. The banners of all six of the New England states entered the lists. 6. Two hundred and fifty boys and girls performed for ten days. 7. These boys and girls had been chosen from nearly two hundred and fifty thousand rival aspirants. 8. They were champions of the Four-H clubs of the northeastern United States. 9. These clubs are conducted by state universities in coöperation with the Federal government through its Department of Agriculture. 10. The Four-H's stand for Head, Heart, Hands, and Health. 11. The official emblem

[1] This group of words is called a *verb phrase.* You will study verb phrases later.

of the club is a four-leaved clover. **12.** One initial H appears on each of the four leaves. **13.** Four-H daily spreads the doctrine of "Make the best better." **14.** The champions at Springfield were champions in growing corn, raising pigs, gardening, canning, and home handicraft. **15.** The team contests interested everybody, especially the farmers. **16.** Nearly four hundred thousand people traveled from every section of the United States to Springfield.

17. Nearly half of one of the splendid new buildings was devoted to the boys and girls. **18.** Four aisles led up and down amid the exhibits of Four-H products. **19.** Arranged on the tables were admirable specimens of boys' and girls' handicraft. **20.** With each exhibit an essay was submitted. **21.** Manuscripts were most carefully written. **22.** Some of them had been ingeniously bound and illustrated. **23.** A tent outside housed the poultry exhibits. **24.** Prize specimens of metropolitan porkers and their country cousins had been scrubbed and polished within an inch of their lives. **25.** A seventeen-year-old boy from New Hampshire

won the pig sweepstakes. **26.** His prizes for two years sent him to the State College of Agriculture. **27.** The cold-pack canning method was developed in the Four-H club work. **28.** Consequently the girl members of the champion canning teams are the best experts in the use of the cold-pack method. **29.** Women crowded into the demonstration booths, and took notes for their own benefit. **30.** Many good ideas were spread by this great exhibition.

EXERCISE 4

UNDERSTANDING SENTENCES: CLASSIFYING VERBS

To classify anything you have to see the point about it — the characteristics that make it what it is. Now the point about a verb is that it *predicates*. Define a verb. But perhaps you may have seen for yourselves that there are two kinds of verbs according to the *number of sentence elements* that they contain. Some verbs contain the linking element only; they *predicate* but *do not express the characteristic predicated.* Others contain the linking element and the predicate element besides; they *express the predicated characteristic* of whatever you are talking about. An example of a verb that contains the linking element only is the word *was* in "The [White Knight]^{1} was^{2} stupid.^{3}" An example of a verb that expresses the predicated characteristic is the word *spoke* in the sentence "The [White Knight]^{1} spoke$^{2 \text{ and } 3}$ discontentedly." The speaking, which is predicated, is expressed in the same word that does the predicating. *A verb that expresses a predicated characteristic is called a predicate verb.*[1] *A verb that does not express any*

[1] Some people call *every* verb a predicate verb because it does the predicating. According to this notion the linking verb is a special kind of predicate verb.

predicated characteristic is called a linking verb. To be a predicate verb it is not necessary that the verb tell *all* that is predicated; often other words are needed also. But if it expresses *anything* about what the subject element stands for, it is a predicate verb; as in "He *ran* fast," or "He *put* the dish in the bag." A linking verb does *not* express *any* predicated characteristic.

A. When you are certain that you have found the predicate element in each sentence in Exercise 3, classify the verb as linking or predicate.

B. What pronoun forms follow linking verbs? (See Problem XII, Exercise 4, p. 123.) Why? Name the six forms that you have learned, and use each in a natural sentence as predicate element after a linking verb.

C. Which kind of verb can give definite pictures without the help of any other word? Why cannot a linking verb do so? Name at least ten predicate verbs that give definite pictures, verbs which you might use instead of *went* in the following sentence: "He went down the street"; for example, "He hobbled down the street."

D.[1] See how many of the verbs in the paragraphs quoted in Exercise 5 you can find and classify. These sentences are much too hard for you at this stage, but probably you can find the predicate elements in the main parts of some of them.

EXERCISE 5

STICKING TO THE POINT

Study the following paragraphs and decide what is the point of each. Make a title for each of them, except the short paragraph that merely introduces the girl's speech.

[1] For the best members of the class.

What details are told to help make each point clear and interesting? How are the paragraphs connected?

After you have discussed these paragraphs in class, prepare carefully either to write or to speak on a topic similar to that of the Maine boy or the New Jersey girl; that is, either tell your classmates how to do better something that most of them do, or prove to them that something is worth while. You may keep the best of these discussions for your magazine.

I chanced to witness an open-air demonstration — three youthful Maine potato-growers showing how to mix and apply Bordeaux mixture to keep the potato plants free from disease. The lecturer of the group was, perhaps, the most interesting part of this demonstration, for he was a red-haired, freckled-faced, blue-eyed chap in knee trousers, perhaps thirteen or fourteen years of age. It was easy to see that this boy was more used to the brown soil and familiar animals of the farm than he was to city crowds, for he was embarrassed and uncomfortable as he spoke, occasionally stumbling over his words and digging the toes of his shoes into the ground.

But his audience of farmers was not concerned with his rhetoric. This boy had been sent on the long journey to Springfield because he had demonstrated that he knows how to grow potatoes — and all New England wants to know how to grow better potatoes. As the red-cheeked lecturer recited his memorized talk, his two teammates slaked the steaming lime; and presently the mixture was made and was being sprayed through a barrel pump. The eager attention of the listening farmers never lagged for an instant.

This is the way the fourteen-year-old girl lecturer of the New Jersey team began her talk:

"We are from the Garden State, and there we produce everything that goes into canning — the fruits and vegetables, the can, and the girls to do the canning. Look at these carrots," holding up a prize jar packed by a New Jersey girl. "Isn't that worth

while? Would n't it be good to have shelves filled with such jars and be able to say, 'Look at the product of my effort'? People are getting different ideas about canning nowadays. Families that used to put up one hundred jars now put up seven or eight hundred. In my own home, Mamma never thought of putting up more than one hundred jars. This fall we have eight hundred quarts. We will eat this food this winter and save the staple products, and they can go to the boys across the water."

And then these three girls, their equipment a two-burner gas stove, a small kettle, three glass jars, and a basket of tomatoes, peaches, and carrots, proceeded to put up three pints of these food products within an hour, turning out three jars so beautifully packed that they would have been sure to capture first prizes in any ordinary exhibition of cookery, carefully explaining each step so that the dullest listener could understand perfectly. The simple words of the girls, speaking the familiar mother-daughter speech of any well-ordered home, were more impressive to those who were there to learn the mysteries of cold-pack canning than any remarks of a paid adult lecturer could have been. — ROBERT FORREST WILSON, *St. Nicholas.* (*Slightly adapted*)

PROBLEM XVI

REVIEWING

EXERCISE 1

SUMMING UP WHAT YOU HAVE LEARNED THIS TERM

Below are six topics about which you have learned a good many things this term. Divide the class into groups of six to report on these topics. Let each member of the group draw one topic and prepare to present in class a good oral paragraph on it, summing up clearly all that you have learned. Plan carefully to include all necessary details and to arrange these in the best order. Perhaps it would be well to have on a slip of paper the main points to be made under each topic; as, under "The Sentence": kinds, subject and predicate, essential elements, etc.

Illustrate every point that can be illustrated without too much time; under the fifth topic the illustrations of some points might be too lengthy. Since the fourth topic applies to written work only, written illustrations on the board should be used. Shall you put these examples on the board as you talk or have them there beforehand? Be clear.

Decide which group of the class presents on the whole the most accurate, clear, and complete summary of the term's work.

1. The Sentence.
2. Some Kinds of Words in the Sentence.
3. The Forms of Nouns and Pronouns.
4. Punctuation, Capitalization, and Spelling.
5. Composition-making.
6. Letter-writing.

EXERCISE 2

FINDING THE ESSENTIAL ELEMENTS IN CONNECTED SENTENCES, AND CLASSIFYING VERBS

A. In the following version of one of Æsop's fables find the essential elements of each sentence and classify the verbs as linking or predicate, giving your reasons in each case.

1. A farmer's sons were very quarrelsome boys. 2. The father counseled them in vain. 3. They would not listen to his words. 4. Then he gave an object lesson to the foolish boys. 5. One day they were sitting in the house together. 6. He sent them out to bring some little sticks for the fire. 7. The boys brought in an armful of sticks. 8. These their father took. 9. He bound them into one bundle, saying, "Each of you take this bundle and break it." 10. They tried in turn to break the bundle of fagots. 11. It would not break. 12. Then the father untied the bundle and separated the sticks. 13. He gave them to his sons to be broken singly. 14. The boys easily broke them. 15. Then their father showed the lesson of the bundle of sticks. 16. In union there is strength. 17. In separation from one's fellows is weakness. 18. The boys became better friends after this lesson.

B. Copy the sentences of the fable, taking care that you spell every word correctly. Number the essential elements, underline each verb, and write the correct classification of it in parentheses after each sentence. For example,

A farmer's sons (1) were (2) very quarrelsome (3). (Linking.)

In this test exercise see if you can make a grade of a hundred, both in form and in grammar.

EXERCISE 3

REVIEWING NOUNS AND PRONOUNS

A. Point out the nouns and pronouns in the fable above and tell which are used as subject or predicate element.

B. Find all the nouns and pronouns in the selection from Fabre on pages 159 and 160. Can you correctly decide which is the subject element in each sentence? Do you find any nouns used as predicate elements?

EXERCISE 4

TESTING EACH OTHER IN A GAME OF QUESTIONS

Prepare, each one of you, twenty questions on any part of the term's work, each of which can be answered in a single good sentence; for example, "What is a sentence?" "What is the most important characteristic of a friendly letter?" Be sure that you can answer your own questions correctly, that every question is fair, that it is clearly worded, and that it demands either accurate remembering or sensible reasoning from facts of grammar which all should know. Ask a question of each member of the class in turn, expecting prompt answers where only memory is needed, but allowing a moment for thought if reasoning is demanded. Each of you should take his turn in asking the questions that he has brought.

If anyone answers a question correctly and promptly, he takes the slip on which it is written; if anyone asks an unfair question or one that shows he is mistaken in his own idea on any point, he must forfeit a slip. The winner will be the one holding the most slips at the close of the game. You will have to be careful to keep the slips that you win separate from those on which you have written your own

questions, or the game will end in confusion. Of course there is likely to be some repetition of questions on important points, but that will only give further drill.

Let someone write a report of this game for the magazine.

EXERCISE 5

SUPPLYING CAPITALS AND PUNCTUATION IN A LETTER AND WRITING IT FROM DICTATION

Here is a letter that will test your knowledge of capitalization, punctuation, and form in general. Arrange it properly and supply the marks of punctuation and the capital letters that are needed. After it has been correctly written on the blackboard in class, erase the version on the blackboard and write the letter from dictation, being careful to spell every word correctly. Try for one hundred per cent.

cincinnati ohio february 16 1919 my dear miss thackeray i am glad to have you for my English teacher there are several things i should like to accomplish this coming term i should like to learn poems by heart and say them well i should like to express my thoughts better when i talk before the class i should like to make a good recitation and not stick in unnecessary ands and not be afraid to say what i think if i recite on a topic in history or geography or English i should like to speak of all the interesting details that are in the topic when we have oral compositions the worst trouble with me is to get up and talk it is much easier for me to write a theme than to speak it to a large group of people i get so excited that i forget all i have to say and mumble my words i wish you could help me break that habit for i think it is a very careless thing to do i think english is a most important subject because to recite well in any course we have to know english well a man is counted ignorant if he cannot speak well and write in sentences these are the principal things i wish to accomplish next term i will try my best yours sincerely esther lanier

EXERCISE 6

REVIEWING SPELLING

Bring to class the individual spelling lists that you have been keeping. If your list is not too long, learn it by heart and let your teacher or some classmate hear you spell all the words in it without having them pronounced for you. If you know the list by heart you are much more likely to remember to spell each word correctly when you need it in writing. From all the individual lists add to the class list the words with which many have had trouble, and arrange a spelling match or a test based on the class list. Review the rules of spelling that you have learned, and give five words to which each applies, adding them to the test list.

EXERCISE 7

SHOWING IN A TEST THEME WHAT YOU HAVE LEARNED OF COMPOSITION[1]

Without further directions than have been given for your previous work, choose one of the following titles which suggests something interesting, and write the best short theme that is in you, proving that you have learned how to go to work at a composition, how to make it interesting and clear to the reader, and how to revise and correct it for yourself.

The Worst Five Minutes	The Smartest Dog
Homesick	My Ideal Policeman
Cold	Training a ——
A Queer Specimen	My Choice
Finding Is Keeping	A Lesson in ——

[1] A piece of a larger project may be used as a test theme. See Appendix G.

Making Hay	Caught
A Wild Animal I Have Known	How to Grow ——
Organizing a Scout Troop	Starting a Savings Account
Sleeping Out of Doors	Making a Foreigner Feel at Home
The Filthy Fly	A Wonder from My Microscope
The Story of the Constellation Orion	Looking through a Telescope

The selection given below illustrates both explanation and story. Where does the story begin? A study of the plan of each part and of the details given may help you in your own theme.

[Caddis-worms[1]] are among the most ingenious of the self-clothing insects. The particular species of caddis-worm I have chosen is found in muddy-bottomed, stagnant pools crammed with small reeds. It is the little grub that carries through the still waters a bundle of tiny fragments fallen from the reeds. Its sheath, a traveling house, is an elaborate piece of work, made of many different materials.

The young worms, the beginners, start with a sort of deep basket in wicker-work, made of small, stiff roots, long steeped and peeled under water. The grub that has made a find of these fibers saws them with its jaws and cuts them into little straight sticks, which it fixes one by one to the edge of its basket, always cross-wise. This pile of spikes is a fine protection, but hard to steer through the tangle of water-plants. Sooner or later the worm forsakes it, and builds with round bits of wood, browned by the water, often as wide as a thick straw and a finger's breadth long, more or less — taking them as chance supplies them. . . .

What is the use of these houses which the caddis-worms carry about with them? I catch a glimpse of the reason for making

[1] The caddis-worm is the grub of the caddis-fly, which is like a small moth and is often seen flitting over our streams and ponds. There are about one hundred and fifty species of this fly in America.

them. My glass pond [aquarium] was at first occupied by a dozen water-beetles, whose diving performances are so curious to watch. One day, meaning no harm and for want of a better place to put them, I flung among them a couple of handfuls of caddis-worms. Blunderer that I am, what have I done! The pirate water-beetles, hiding in the rugged corners of the rock-work, at once perceive the windfall. They rise to the surface with great strokes of their oars; they hasten and fling themselves upon the crowd of carpenter caddis-worms. Each beetle grabs a sheath by the middle and tries to rip it open by tearing off shells and sticks. While this is going on, the caddis-worm, close-pressed, appears at the mouth of the sheath, slips out, and quickly escapes under the eyes of the water-beetle, who appears to notice nothing.

The brutal ripper of sheaths does not see the little worm, like a white sausage, that slips between his legs, passes under his fangs, and madly flees. He continues to tear away the outer case and to tug at the silken lining. When the breach is made, he is quite crestfallen at not finding what he expected. — J. HENRI FABRE, "Insect Adventures." (*Retold for Young People by* LOUISE SEYMOUR HASBROUCK)

PROBLEM XVII

REPORTING ACCURATELY

Somebody has said that the two greatest difficulties to be overcome in learning to express ourselves well are dullness and inaccuracy. Your lessons this year have given you some help in overcoming dullness of expression and in learning to be interesting. They have also shown you the value of accurate observation and of the ability to describe accurately. Naturally you will find many references to these same ideas, and different applications of them in future lessons; for there are many ways of being dull and inaccurate and many ways of overcoming these faults.

EXERCISE 1

USING WORDS ACCURATELY

Hardly any two words mean *exactly* the same thing. When you learn a new noun or name, you have acquired a little more definite or a little different idea from any you had before, or else an entirely new one. Every new name that is really understood stands for a whole definition. (See pp. 29 and 31.) Have you gained any new words lately? Report them to the class, and tell exactly what each stands for in your mind.

A. What is the difference in meaning between *can* and *may*? Make five sentences in which you predicate ability, and five in which you predicate permission. Let everyone

in the class in succession ask permission to do something, and be sure to use the right verb.

B. The verb *lie* means to *rest* in a horizontal position; the verb *lay* means to *put* in a horizontal position. Make ten sentences predicating lying, and ten predicating laying, in present time; as, "He lies in the woods by the hour," or "He is lying in the hammock moping." Make the sentences as interesting as you can.

C. The verb *sit* generally means to *rest* in an upright position; the verb *set*, to *put* in an upright position, though it has some other meanings, which you should look up in a good dictionary. Illustrate, as directed in *B.*

D. What kind of bell does *ting-a-ling* make you think of? How might you name or describe the sound of your school bell, an engine bell, a trolley gong, or any other bell that you can all hear? Make interesting illustrative sentences.

E. What different animals or things or movements do you imagine producing each of the sounds below named, and what differences do you feel between the somewhat similar sounds suggested by each pair of names?

squeaking	creaking
roaring	rumbling
crying	whimpering
groaning	moaning
clicking	clanking

Use these words in interesting sentences.

F. State what differences you see between the following actions:

hobbling	and	limping
throwing	and	hurling
writing	and	scribbling
taking	and	seizing

Use each pair of words in an interesting sentence.

EXERCISE 2

SEEING IMPORTANT LIKENESSES AND DIFFERENCES (COPYING OR DICTATION)

Of course nobody can report accurately what he has not himself noticed. Accurate reporting must stand on two feet: accurate observation and accurate expression. But as you have already seen, it is impossible to notice or to tell *all* the details; you must choose the important ones. What are important details? They are the ones that *mean* something, something which fits a particular purpose.

A good example of accurate reporting is the following description of "morning red" as John Burroughs saw it. All learning depends on seeing more and more differences in things which at first seem alike, and in seeing deeper likenesses between things that at first seem different. Where most people would see only a red sky, or a pretty sunrise, Burroughs reports the different *kinds* of red skies, and what they mean. It will be worth while for you to remember what he says, and see if his observations agree with your own. Copy this passage, or write it from dictation. (Since you have not yet learned to use the semicolon, you may use periods instead.) Note the spelling of *latter* and of *weather*; what more common words are often confused with these? Notice also your old friends—or enemies—*separate*, *coming*, and *which*. Be ACCURATE. Some people even confuse *dyed* with *died*, and *huge* with a boy's name. How should you pronounce *column*? (Note the silent letter.)

There is one redness in the east in the morning that means storm, another that means wind. The former is broad, deep, and angry; the clouds look like a huge bed of burning coals just raked open; the latter is softer, more vapory, and more widely extended.

Just at the point where the sun is going to rise, and some minutes in advance of his coming, there sometimes rises straight a rosy column; it is like a shaft of deeply dyed vapor, blending with and yet partly separated from the clouds, the base of which presently comes to glow like the sun itself. The day that follows is pretty certain to be very windy. At other times the under sides of the eastern clouds are all turned to pink or rose-colored wool; the transformation extends until nearly the whole sky flushes, even the west glowing slightly; the sign is always to be interpreted as meaning fair weather. — JOHN BURROUGHS, "A Sharp Lookout," in "Signs and Seasons"

EXERCISE 3

READING ACCURATELY AND REPORTING ACCURATELY WHAT YOU READ

In all your other lessons accuracy of information is important. If your English class did nothing more than help train you to report more accurately in other classes it would be worth all it costs.

Since most of your information comes out of books, you can do nothing more profitable than learn to use books intelligently. To be able to read, really to read, a page of print, a picture, or a map, is an accomplishment more rare than you think. Of course that ability is one thing that you are trying to achieve in all subjects. This exercise can give you only a few hints, and perhaps a start toward better habits.

Bring to class a set of your history, science, or mathematics textbooks, or books on any other subject in which you need help toward more accurate reporting, and study an assignment together, paragraph by paragraph. What is the point of the whole assignment? Why was this particular assignment given at this point in the subject you are studying? State

clearly of each paragraph, "The point of this paragraph is that ——." Then jot down under this sentence details that go to make this point. Sometimes the exact order of these details is important; note what comes first, what next, what next. Are there some details of importance that are hard for you to remember? Practice these as you would practice a difficult bit in your music lesson. Write down the name of a person, for instance, and try to picture him and associate him with his name. (In reading, some people foolishly leap over every unfamiliar name or every difficult word, instead of dwelling on it especially.)

When you have studied a paragraph in this way, cover your notes and see which of you can give an accurate report of what you have read. Sometimes the *exact wording* is very important; for instance, if an author says *generally* he does not mean *always*. But of course it would be foolish to try to memorize a lesson word for word, unless the words are so well-chosen and so essential to the thought or feeling that we wish to store them in memory, as in the case of a great poem.

Study other paragraphs in like manner, with less and less help from the teacher or your classmates, and then sum up the entire lesson. Perhaps you will find that several paragraphs really go to make one larger point. The *fewer main points* you have to remember, the better; with these you can associate the ones of less importance, and with each of these the details. Use your power of picturing with the mind's eye to help you associate details in all your lessons. Study with a pencil in hand, but *never* use it to jot down details without knowing to what point these apply.

You see that understanding the value of a definite subject, a clear purpose, and details chosen for this purpose, and also

learning to observe closely and to use words accurately, will help you to succeed in all your lessons. This sounds like an elaborate and long way of studying, but you will find after a little practice that it will be the quickest way of all. You will probably discover also that the best students in the class have studied in this way, though they may scarcely have known it, and though their minds may be so quick and sure that they do not need the help of a pencil and paper in analyzing a lesson.

EXERCISE 4

UNDERSTANDING SENTENCES: SEEING AN IMPORTANT DIFFERENCE IN KINDS OF ACTION

You have seen that those characteristics of a thing which are most likely to interest us are its actions. What people and things and even ideas *do* is likely to be of great importance to us. We predicate actions so often that an important difference in kinds of action reflects itself in an important difference in sentence structure, in English and in every other language you are likely to study. This exercise and the next two try to make clear certain distinctions in actions and in sentence structure, and they will be a good test of your accuracy in reading. If some in the class do not get the point of this exercise, others can help them really to see it. There are supplementary exercises at the back of the book (Appendix E) for further drill.

In the first place you must think of *actions* in the broadest sense, including everything that anything does. Many actions are invisible; there is no outward movement. Thinking, hating, understanding — all of these you *do*. A thing need not move in order to act; for example, a mirror reflects the light, a table holds the books, a cane stands in the corner. You owe or need or have or want; all of these you *do*.

Every act, of course, has an actor; we cannot imagine an act without an actor. The nearest that we can come to imagining an act without an actor is in case of such acts as raining, hailing, snowing, and the like. Here we make up a sort of actor and call it IT; we say, "It rains," "It is snowing," when we want to predicate these actions.

A. Imagine yourself saying each of the following sentences. In each case what act do you predicate? Who or what is the actor?

1. We knit ten sweaters for the soldiers. 2. The children in the fifth grade made twelve scarfs. 3. Our man dashed over the line just three inches ahead of the one from Berkeley. 4. The daffodils in our window box bloomed long ago. 5. Bobby still owes ten cents on his pledge. 6. We built a new chicken house on the farm. 7. The house where my great-grandfather was born still stands. 8. Blackbirds walk instead of hopping. 9. We sat in that dingy old station till midnight. 10. Nobody saw that mean trick. 11. We sprinkled ashes on the icy sidewalk in front of our house. 12. Our class has the highest honors in spelling.

B. Some acts, such as standing, require only an actor. Other acts, such as tearing, require or involve something else besides the actor, something to *be torn*, for instance. If you want to stand, you can stand all by yourself; but if you want to tear, you have to find something to tear. You can no more think of tearing without both a tear-*er* and a thing *torn* than you can think of a valley without at least two hills, one on each side of it. If there were only one hill there would be no valley. Both the tear-er and the thing torn are involved in the very idea of *tearing*.

Think of ten acts that are of the same kind as standing, involving nothing but the actor; think of ten acts that, like tearing, involve something besides the actor. (*Involve* is a

good word to use here if you understand it. It means *require*, not merely have some connection with. In a murder, two people are *involved*, the murderer and the murdered, though there may be many others connected with the act.)

Of the acts predicated in the sentences under *A*, which ones involve something besides the actor? of those in Exercise 1 listed under *F*?

C. Imagine the act in each of the following sentences as taking place; then tell (1) what act is *predicated* in each sentence, (2) who or what is the actor, (3) whether or not anything else besides the actor is involved in the act, and (4) if so what that thing (or person) is:

1. The boy grew an acre of corn. 2. The corn grew very well. 3. A boy from South Carolina won the first prize. 4. The automobile turned over and over. 5. The guide turned the cakes by tossing them in the air. 6. The guide tossed the cakes in the air to turn them. 7. I admired his skill. 8. Marian wrote a long letter to her mother. 9. She always writes entertainingly. 10. The rude boy pushed the child off the sidewalk. 11. The class elected officers for the following month. 12. John wrote a long letter to his mother. 13. The valley spread out before us a mile wide. 14. Goldenrod marks the end of summer. 15. A rabbit scurried into the bushes. 16. His little white tail gleamed for a moment in the shadow. 17. The news spread like wildfire. 18. The boy on the playground listened eagerly. 19. Martha found the lost books. 20. Oliver received the prize.

D. An act that involves something besides the actor is called *transitive*. An act that involves nothing but the actor is called *intransitive*. Put these two statements in the form of definitions and point out the two parts of each definition. (Learn to spell and to pronounce distinctly *transitive* and *intransitive*.)

Even seeing, which one might think would have to be transitive, may sometimes be thought of as merely an act performed by the actor; as, "Whereas I was blind, now I *see*." Here the speaker is not at all concerned with what he sees, but only with the fact that he *sees*. Name ten acts that may sometimes be thought of as transitive, sometimes as intransitive; as, writing and reading. Prove that these acts may be thought of in both ways.[1]

EXERCISE 5

UNDERSTANDING SENTENCES: DISTINGUISHING TWO KINDS OF VERBS

When the verb expresses the action predicated, it is of course a predicate verb. When a predicate verb expresses a transitive act it is called a transitive verb; when it expresses an intransitive act it is called an intransitive verb.

Learn the following definitions and apply them in classifying, as transitive or intransitive, first the verbs in the sentences in Exercise 4, and then those in the sentences below.

A ***transitive verb*** *is a verb that expresses an act involving something besides the actor.*

An ***intransitive verb*** *is a verb that expresses an act involving nothing but the actor.*

1. Tell what act is predicated in the verb.
2. Tell who or what is the actor.
3. Tell whether or not anything besides the actor is involved in this act.

[1] If you cannot think of reading and writing except as involving something besides the actor, you should of course call them only transitive.

4. Classify the verb as transitive or intransitive. (In classifying any verb teach your mind to take these four steps quickly but always in this order. The habit of doing so will save you many wrong answers.)

1. For several years a pair of kingbirds reared a brood of young in an apple tree only a few yards from the house. **2.** One summer morning I heard cries of distress. **3.** I saw a fish crow perching on the edge of the nest. **4.** It hastily bolted the eggs. **5.** The parent birds fluttered about in alarm and bewilderment. **6.** I went out toward the nest. **7.** On my approach the robber fled. **8.** Then the parents recovered their courage. **9.** They charged upon the retreating robber. **10.** The crow scurried away with upturned, threatening head. **11.** The furious kingbirds fairly darted upon his back. **12.** The pair lingered around their empty nest for several days. **13.** Then they disappeared. **14.** They probably made another nest somewhere else.

EXERCISE 6

UNDERSTANDING SENTENCES: DISTINGUISHING THE OBJECT

In a sentence containing a transitive verb three elements alone cannot make a complete predication; a fourth is necessary. If I say, "I saw ——," and stop, I have predicated the act of seeing; but since something else besides myself is involved in that act I must mention it also. The word or group of words that stands for this other thing is called the *object.*

The **object** *is a word or a group of words in the predicate which represents the other thing besides the actor involved in a transitive act.*

A. Pronounce the following nine words distinctly for one minute, giving attention to every consonant, especially the *t's*, and to every syllable:

sentence	declarative	transitive
subject	interrogative	intransitive
predicate	represents	object

Test yourself on the spelling of these nine words.

Find the objects following transitive verbs in the sentences of Exercises 4 and 5 and, applying your definition, tell *why* each is the object. Learn this definition after you are sure you understand it.

B. In the following sentences find the subject element, the predicate element, and the linking element; tell what time the linking element expresses; tell whether the predicate element expresses transitive or intransitive action; if it expresses transitive action, point out the fourth essential element, the object. Then classify the verb as linking, or transitive or intransitive, and tell why.

1. A colony of bees is a little city. 2. The bees are neat and orderly. 3. The native bee is the rude, untutored savage. 4. He learns nothing from experience. 5. He lives from hand to mouth. 6. He luxuriates in time of plenty. 7. He starves in times of scarcity. 8. He builds a few deep cells for honey. 9. To the Indian the honeybee was a symbol of the white man. 10. She had the white man's skill. 11. She was the white man's fly. 12. The honeybee comes from the oldest country, Asia. 13. Yet she is essentially a wild creature. 14. Bees like trees. 15. They go into chimneys and barns. 16. One day I followed a line of bees to a farmhouse. 17. A swarm had gone under the clapboards in the gable end of the house. 18. Every swarm of bees sends out exploring parties ahead of it. 19. These search the woods and groves through and through. 20. They find cozy and attractive nooks. 21. The bee is in the main an honest citizen.

C. Write a brief but accurate report of some observation of your own similar to the one in *B.* Use short sentences and number the essential elements in each. If you are puzzled about any of your sentences, bring your questions to class.

EXERCISE 7

REPORTING ACCURATELY ON POSTAL REGULATIONS

The strong desire to know, to get things right, and to tell them straight will be of more value to you than any of the valuable facts you learn. Do you know Kipling's story of "The Elephant's Child"[1] and his 'satiable curiosity? Perhaps the teacher will read it to you or let one of you read it, and you will see more in it than you did when you were a little child. There is a bad curiosity and also a fine and right curiosity. Keep the right kind as long as you live. Perhaps you would like to learn the verses that go with the elephant's child's story: "I have six faithful serving men." Kipling says that the motto of all the mongoose family is "Run and find out!" For this exercise be a mongoose or an elephant's child.

Find out accurately and report to the class all that you can learn about the postal system, for this information will help you in the following problems and in practical ways outside of school. Plan what *kinds* of things you want to know about, and group your details under these main questions. Arrange all that you have to say in good order and speak without notes as far as possible.

Perhaps you, as a class, will decide that there is so much to report that you need to divide the task among you. Some questions to consider concern classes of mail matter, rates,

[1] Just So Stories.

the form of address preferred by post-office employees, the handling of mail from the time it leaves your hands till it arrives at its destination, requirements for postal employees, salaries, duties of each, ways of carrying mail in different regions, foreign regulations, the dead-letter office, sending money by mail, postal savings, stamps. Read Kipling's poem "The Overland Mail,"[1] and his story "With the Night Mail,"[2] picturing the future air service from London to Quebec.

In speaking distinctly be careful to give the pronoun *them* all its sounds. In old English there was a form *em* or *hem*, which many people appear to think is still in good use. Some people even say *'um*. Practice the jingles that follow and make more, using the most common verbs. What kind of verbs are all of these? How is *them* used in every instance? Be sure to give final *t's* their proper sound, on the tip of the tongue. As the teacher pronounces one of the following nouns, repeat in concert distinctly but lightly the jingle that is appropriate: *cornflakes, shoes, cookies, friends, griddlecakes, hats, brothers, crackers, rival team.*

Get them, Want them, See them,
Heat them, Make them, Try them,
Serve them, Mix them, Like them,
Eat them. Bake them. Buy them.

Meet them, Love them,
Beat them, Please them,
Never Help them,
Cheat them. Tease them.

[1] Outward Bound edition, Vol. XVII, p. 189.
[2] Outward Bound edition, Vol. XXIV.

PROBLEM XVIII

INTERESTING DISTANT READERS IN YOUR REGION BY WELL-PLANNED LETTERS[1]

EXERCISE 1

PLANNING LETTERS TO OTHER CLASSES

It is a good thing for Americans to know each other. It is a good thing for people all over the world to know each other. To a four-year-old girl her father once remarked, "Why, Jean, I believe you love everybody. Do you?" Jean answered promptly, "Yes, I do," and then added, "all but the people I don't know." The World War has shaken down a good many partitions and made peoples better acquainted; after a while we shall cease to think that people of a different region or race are our inferiors merely because they are different, but it will take a long time for all peoples to understand each other. In America we have the best chance for real comradeship of many kinds of people, and we shall pay the heaviest penalty if we do not achieve it.

To promote this comradeship and understanding it is a pleasant plan to exchange letters with people in another section of the country or in a different land. If you do this you will wish to interest in your own region those to whom you write, and to make them realize that you are interested

[1] This problem may be fitted into a larger project. See Appendix G.

in theirs. Think what you have or do in your section of the country or in your town that is different from what the other pupils know in their own section. Plan your letters to cover the principal points of interest to your distant readers, and perhaps divide these topics among you, so that more details can be given about each topic. Try to make the readers really see your town and its characteristic industries, pleasures, and possessions. Let each make an outline for his letter, or all plan an outline together, so that the letters that are sent may be as clear, interesting, and complete as possible. Be accumulating details for your letters while you go on with the next exercises.

Here is a sixth-grade letter from Portsmouth, New Hampshire; you should, of course, be able to write much better ones. Is it well-planned? Does each paragraph make a single point? Does each paragraph lead on to the next? Do you like the beginning? the ending? Are enough details given about each topic? Are there other things about Portsmouth that you should like to know? Is the letter-form perfect? If Margaret had had only one or two topics about Portsmouth to discuss, how could she have made them more interesting?

Portsmouth, New Hampshire
December 12, 1913

Dear Friends:

To help us in our sixth-grade geography work we send letters to different parts of the country. We describe our city, hoping to receive in reply interesting descriptions of other places. I have decided to send my letter to Minneapolis, because I want to know more about your flour mills and your beautiful parks.

Portsmouth is a small city, having eleven thousand people. It is a delightful place to live in, as the streets are quiet, and well shaded by beautiful trees.

We have many historical buildings, since our city was founded in 1623. Tourists like to visit the "Old Jackson House," built in 1664, also the "Warren House," where Lafayette was entertained. Our finest old mansion is the "Langdon House," in which Washington was a guest. It is still owned and occupied by the Langdon family.

Our Piscataqua River, which is really an arm of the ocean, is very deep and wide, with so swift a tide that our harbor is never blocked with ice. Across the river, in Kittery, is the Portsmouth Navy Yard, where many of our citizens are employed. The dry dock is one of the largest and finest in the world, being excavated out of the solid rock.

It was in the general store building at the yard that the Japanese and Russian envoys held the Peace Conference of 1905. The building now has a fine tablet in memory of the signing of the treaty.

Portsmouth has two shoe factories, a very large button factory, some excellent dry goods and provision stores.

There are eight public-school buildings including a fine high school. Our school was named for William Whipple, one of the signers of the Declaration of Independence. Another is named for Admiral Farragut, who died at our Navy Yard.

There are eleven churches, the most interesting to tourists being St. John's Episcopal, which is very old, and the Christ Church, where the Russian envoys held their Thanksgiving service.

Perhaps you will visit Portsmouth some time while you are staying at York Beach, Rye Beach, or the Isles of Shoals. We have a good trolley service to all beaches, and a steamer runs twice each day in summer to the Isles of Shoals.

Yours sincerely,

Margaret Adams

EXERCISE 2

WRITING FROM DICTATION A LETTER FROM FRANCE

Here is a letter written to America by a little French girl, Odette Gastinell, aged about fourteen, of the Lycée Victor Duruy, which is perhaps the best expression by anyone, young or old, of the nearness of those who honor and understand each other, even though thousands of miles separate them. This letter is worth learning by heart. Write it from dictation or from memory, supplying the heading, salutation, and close if you wish.

It was only a little river, almost a brook; it was called the Yser. One could talk from one side to the other without raising one's voice, and the birds could fly over it with one sweep of their wings. And on the two banks there were millions of men, the one turned toward the other, eye to eye. But the distance which separated them was greater than the stars in the sky; it was the difference which separates right from injustice.

The ocean is so vast that the sea gulls do not dare to cross it. During seven days and seven nights the great steamships of America, going at full speed, drive through the deep waters before the lighthouses of France come into view; but from one side to the other hearts are touching.

EXERCISE 3

REVIEWING SENTENCES AND PRACTICING PUNCTUATION AND CAPITALIZATION

In the little poem by Stevenson quoted below classify the sentences as declarative or interrogative and find the essential elements in those the pattern of which is familiar. If you have not already done so, make an outline for a complete topical recitation on *the sentence*, which shall include

all you now know. In reciting follow the outline. Notice the punctuation of the names used in addressing the foreign children. These are set apart from the sentence by commas.[1] Here you have a *series* of such names; how is the series punctuated? Write the last stanza from dictation or memory, punctuating it correctly, and capitalizing it and arranging the lines as Stevenson arranged them. What mistake in grammar does this child make?

Rule D. *Capitalize the first word of every line of poetry.*

Do some people keep the childish attitude of superiority expressed here and display it all their lives?

FOREIGN CHILDREN

Little Indian, Sioux or Crow,
Little frosty Eskimo,
Little Turk or Japanee,
O! don't you wish that you were me?

•

You have seen the scarlet trees
And the lions over seas;
You have eaten ostrich eggs,
And turned the turtles off their legs.

Such a life is very fine,
But it 's not so nice as mine;
You must often, as you trod,
Have wearied *not* to be abroad.

You have curious things to eat,
I am fed on proper meat;
You must dwell beyond the foam,
But I am safe and live at home.

[1] See page 242.

Little Indian, Sioux or Crow,
Little frosty Eskimo,
Little Turk or Japanee,
O! don't you wish that you were me?

EXERCISE 4

LEARNING TWO LAWS OF GOOD AMERICANS

Here are the ninth and tenth laws of the code for American children which won the five-thousand-dollar prize offered for the best such code. Perhaps you are already familiar with this code and know how well it shows the ideal of American manhood and womanhood towards which the boys and girls of America are striving. It is based on that of the Boy Scouts and several other codes. These last two laws sum up all the rest and express some of the ideas which you have been thinking about in this problem. You should learn them by heart, if you can honestly say them, and keep reviewing them until they are part of you. Do not try to memorize too much at once, but talk the points over and have them all stored away before the end of the term. By the way, *kind* comes from the same root as *kin*. In reciting these laws speak every word as beautifully as you can.

The Law of Kindness

The Good American is Kind. In America those who are of different races, colors, and conditions must live together. We are of many different sorts, but we are one great people. Every unkindness hurts the common life; every kindness helps the common life. Therefore:

1. I will be kind in all my *thoughts*. I will bear no spites or grudges. I will not think myself above any other girl or boy just

because I am of a different race or color or condition. I will never despise anybody.

2. I will be kind in my *speech*. I will not gossip nor will I speak unkindly of anyone. Words may wound or heal.

3. I will be kind in all my *acts*. I will not selfishly insist on having my own way. I will always be polite. Rude people are not good Americans. I will not trouble unnecessarily those who do work for me. I will do my best to prevent cruelty, and will give my best help to those who need it most.

The Law of Loyalty

The Good American is Loyal. If our America is to become ever greater and better, her citizens must be loyal, devotedly faithful, in every relation of life.

1. I will be loyal to my family. In loyalty I will gladly obey my parents or those who are in their place. I will do my best to help each member of my family to strength and usefulness.

2. I will be loyal to my school. In loyalty I will obey and help other pupils to obey those rules which further the good of all.

3. I will be loyal to my town, my state, my country. In loyalty I will respect and help others to respect their laws and their courts of justice.

4. I will be loyal to humanity. In loyalty I will do my best to help the friendly relations of our country with every other country, and to give to everyone in every land the best possible chance.

If I try simply to be loyal to my family, I may be disloyal to my school. If I try simply to be loyal to my school, I may be disloyal to my town, state, and country. If I try simply to be loyal to my town, state, and country, I may be disloyal to humanity. I will try above all things else to be loyal to humanity; then I shall surely be loyal to my country, my state, and my town, to my school and to my family.

And he who obeys the law of loyalty obeys all the other nine laws of the good American. — W. J. Hutchins

EXERCISE 5

WRITING INTERESTING AND WELL-PLANNED LETTERS TO DISTANT READERS

Write the letters planned in Exercise 1, filling out your outlines with the most interesting details you can accumulate, and expressing these in definite, picturing words. Make those who get your letters feel that you are really interested in them and their region, though loyal to your own. You can have a good time reading these letters to each other and choosing those to send. For the honor of your school be sure that those sent are in *perfect* form.

PROBLEM XIX

SENDING A GOOD MAIL ORDER[1]

Nowadays we can get what we want from the ends of the earth if we have the price and know how to write a letter. Consult the magazines and find some interesting advertisements to display in the classroom while you work on this problem. The exercises here will teach you how to write a good letter ordering whatever you wish.

EXERCISE 1

COMPARING A GOOD MAIL ORDER AND A POOR ONE

A. On page 184 you will see a definite mail order presented in good form. How does the form of a business letter differ from that of a friendly letter? Instead of *Gentlemen* what other salutation may be used? What comes first in a good mail order? What next? If money is to be inclosed, how should it be sent? What sort of details should be left out of such a letter? What details must you be sure to include? Should you use individual and interesting ways of saying things, as in a friendly letter? Why should business letters of this kind be phrased much alike, no matter who writes them?

The qualities most important to a good business letter are:

1. Definiteness
2. Good form
3. Courtesy

[1] For a fuller discussion of business letters see Appendix D.

Compare the following letter with the one on Plate I. In what respects is this letter indefinite? What mistakes in form are there? How can you improve it in courtesy?

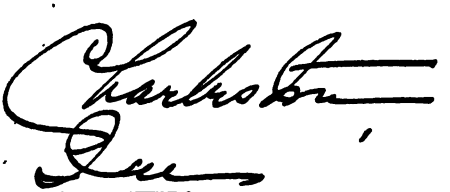
Janesville, Indiana,
July 6 1918

Dear Sirs;

I noticed an advertisement where you said that you would send a map of France on approval. Send me one at once

Yours respectively
John Siegelmann

B. In the address on the envelope why is it always best to write the state name in full? What state names as abbreviated might look much alike in certain handwritings? Once, for example, a letter sent to



went to Quebec, Canada, though it might as well have gone to Illinois or to Iowa. Study the model envelopes on Plates II–V, pp. 185–186. Note that on each plate the name and address are "displayed" in an orderly, pleasing manner and so that post-office employees may handle the letters with no loss of time. They are all of good form, though it is the better practice now to omit all end punctuation except the period to indicate an abbreviation. Choose one model and use it consistently. Write on the board, or at your seats, from dictation the addresses on these envelopes, getting the form exactly right.

Columbia City, Indiana
January 5, 1920

A. C. McClurg & Company
215 Wabash Avenue
Chicago, Illinois

Gentlemen:

Please send to Miss Jennie A. Welsh, 329 Spring Street, Lansing, Michigan, a copy of Kipling's "Just So Stories." I inclose a money order for one dollar and a half, which will cover the cost of the book and the charges for mailing.

Yours truly
John A. Lewis

PLATE I

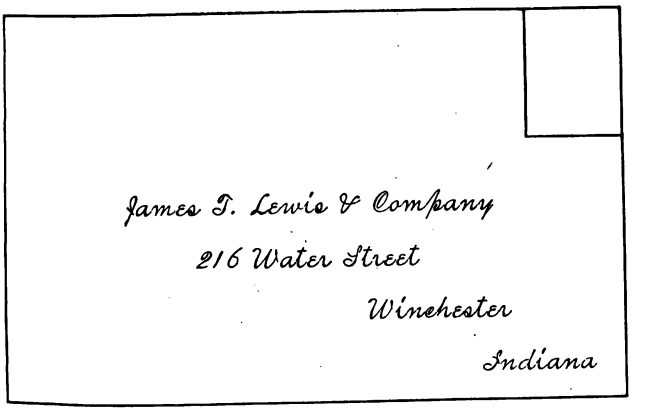


PLATE II

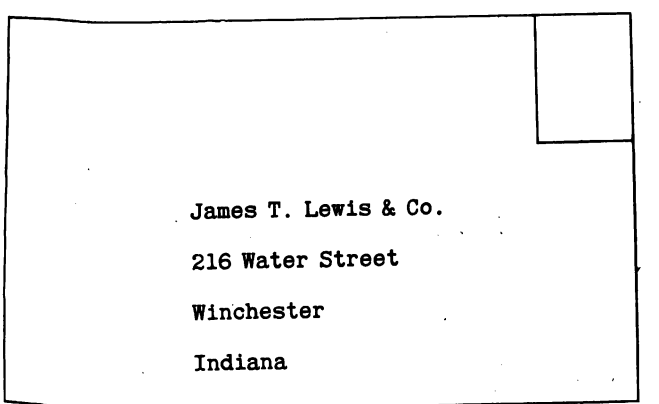


PLATE III

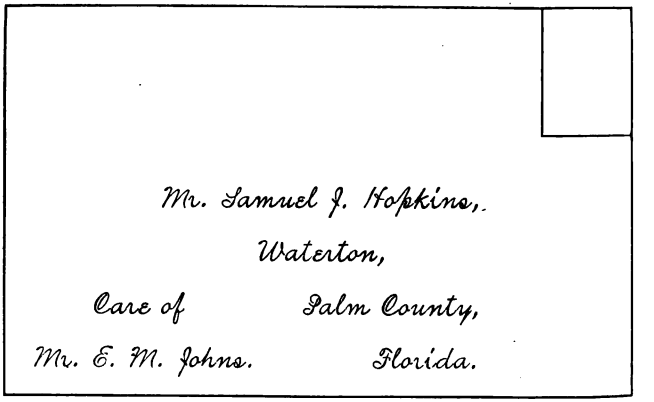


PLATE IV

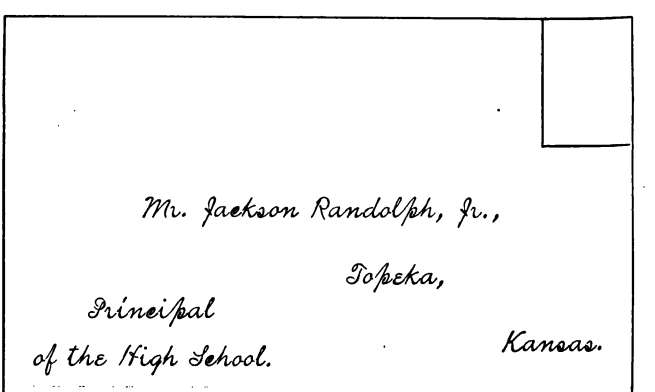


PLATE V

EXERCISE 2

STUDYING SENTENCES IN BUSINESS LETTERS

A. Of course every sentence in a business letter should be perfectly clear. Rather short, direct sentences are best, with only matter-of-fact details. There is no need of going to the extreme of brevity, — leaving out some elements of sentences, — as many writers do. They seem to think that such a hasty, discourteous, and sometimes even obscure way of writing is proper in a business letter. On the contrary, it is bad form. Tell what element is omitted from each of the following sentences, and supply it. In one instance both subject element and linking element are missing, yet these groups of words are written as sentences!

1. Yours of the eighth received.[1]
2. Have just received your letter.
3. Will attend to the matter at once.
4. Must have it at once.
5. Send by express.
6. Your order noted.
7. Money order inclosed for one dollar.
8. Understand you offer a bicycle at a bargain.
9. Your advertisement in the *News* noted.
10. Received your letter of June tenth. (What two words are omitted?)

B. In one kind of sentence the subject element is correctly omitted, since it is always easily understood. Such a sentence is, "Please send a copy of Kipling's 'Jungle Book' to Miss Mary Lyons, Lawrence, Texas." Another example is, "Send it by express." Do you know what such a sentence is called? A sentence that tells is called a

[1] Spell and pronounce *eighth, fifth, twelfth, sixth, ninth.*

6. Is a girl of sixteen allowed to compete?
7. Is he the salesman?
8. Which is the best grade to buy for our purpose?
9. Whom have you sent?
10. We inclosed stamps in the last letter.

EXERCISE 4

UNDERSTANDING SENTENCES: FINDING THE SUBJECT SUBSTANTIVE

Substantive is a convenient term because it covers both nouns and pronouns, just as *municipality* covers both towns and cities. It is a name for the words that stand for what we talk and think *about*, the words that we might say represent the *substance* of our thinking. Of course the subject element of every sentence must be a substantive or a group of words used like a substantive. Point out the subject substantive in each sentence of Exercises 2 and 3. (We might talk about *predicate substantive*, meaning either noun or pronoun used as predicate element, but this term is not generally used.)

What three elements of a sentence may be substantives? Illustrate. Practice pronouncing *substantive*; it affords good training in articulation.

EXERCISE 5

USING OBJECT FORMS OF PRONOUNS CORRECTLY

The direct object always represents some *other* person or thing besides the actor involved in a transitive act. (The only exceptions are *themselves*, *himself*, etc., in such sentences as "He cut *himself*.") It therefore stands for a *different* person or thing from the subject substantive and

is a *different* form whenever there is a different form to use. But there are only six substantives in common use that *have* a different form for the object; these are the six pronouns that you have learned. What are they? What is the object form of *I*? *he*? *she*? *we*? *they*? *who*? The only mistake that you are likely to make in the use of most of these object forms is to use them instead of the subject forms as subject and predicate elements. Then, too, you often mispronounce some of them. Never say *'im*, *'er*, *'em*, *'um*, *dem* (or *hit* for *it*). Also *never* say *theirselves* or *hisself*, but always *themselves* or *himself*. *Whom* in questions is the object, *who* is subject substantive or predicate element; in the use of this pronoun you are likely to make mistakes. Fill the blanks in these sentences with the proper forms and give the reason for your choice.

1. It was not ——.
2. —— did it?
3. —— have you sent?
4. Are —— on the way?
5. Have you sent ——?
6. —— did you find for the place?
7. Was it ——?
8. Your letter pleased ——.
9. You misunderstood ——.
10. —— told you so?
11. They hurt ——.
12. He has injured ——.
13. They made —— unhappy.
14. We hardly knew —— in his beautiful new suit.
15. Won't they see —— in the glass?
16. They have only —— to blame.
17. —— did you see when you called?
18. William saw —— in the mirror.

EXERCISE 6

SENDING A GOOD MAIL ORDER[1]

Either decide on something that is really needed for your school or classroom or choose from the advertisements in magazines some article to order or some rules for a competition to send for. Write a clear, courteous, and definite letter in good form ordering the chosen article. Be sure that each sentence contains all needed elements and is properly capitalized and punctuated, and that every word is correctly spelled.

[1] Ordering something may be part of a larger project. See Appendix G.

PROBLEM XX

APPLYING FOR A POSITION

Of course every boy and every girl will stay in school as long as he or she possibly can, but sometimes it is necessary or desirable to earn some money at the same time. Many vacation jobs are open to young people who have learned to use their heads and hands intelligently; often the best thing a boy or girl can do with a summer is to give efficient service somewhere and start a bank account at the same time. Perhaps some of you are even thinking of leaving school at the end of the term or of the year in order to make your own living or help your families. It will do no harm to think about getting a job, even if the day for seeking it is a long way off, for every human being should fit himself for useful work somewhere.

The occupations open to men are almost innumerable, enough to suit all tastes and talents. One trouble with giving up an education to go to work very early is that a boy seldom knows exactly what he does want to do with his life until he has explored his own abilities and the world's possibilities a little more than he has had a chance to do at fourteen or fifteen years of age. One thing the junior high school and the senior high school and college are for is to give people such a chance. Another trouble is that having only the narrowest foundation in knowledge and training, a boy who leaves school early has practically forced himself

to build a small and narrow place for himself in the world, to take the hardest and the least interesting jobs. Of course schooling is not the only chance for an education, as Abraham Lincoln proved, but it is the easiest way — it is opportunity. Not many boys can go far without it, and as competition grows keener and requirements grow higher it is going to be more and more essential to success.

The occupations open to women have been fewer and less profitable than those open to men, but times are changing, and any girl of today is likely to find equal opportunities with the boys to do anything for which she is willing to qualify herself. It is well for girls as well as boys to think ahead in this matter, for every girl should be able to earn her own living.

EXERCISE 1

DISCOVERING WHAT EMPLOYERS OFFER AND EXPECT

A study of the "Help Wanted" columns of a great newspaper is interesting and illuminating. If you choose you may each examine them in some issue of a city daily or Sunday paper, to find out what different occupations are possible in a city or near it. Sometimes you will even find advertisements for farm labor and gardeners, suggesting whole groups of other occupations that may not be represented in the city paper at all. What different occupations do you know of that are not mentioned? Make a list together and group the jobs according to the kinds of interest or ability they demand.

Some advertisements are reproduced below so that you can all study them together. Study them with these two

questions in mind: What rewards of effort do the best jobs offer? What requirements must be met to get these jobs?[1] Make a list of the characteristics of boys and girls, men and women, which you find employers demanding. Why do they pay for the space to mention these? What seems to be the ideal for an office or errand boy? Does education pay in money? in chance for advancement? What other things besides wages are to be considered in taking a job? If application is to be made by letter, what do employers want the letter to include? If application is to be made in person, how do you suppose the applicant will be judged?

Think over these questions and the introductory paragraphs of this problem, and discuss in class "Jobs and How to Get Them." It may be well to learn by heart and remember these words of Robert Browning:

> Oh, if we draw a circle premature,
> Heedless of far gain,
> Greedy for quick returns of profit, sure
> Bad is our bargain!

BOYS — GRAMMAR SCHOOL GRADUATES, for positions in large accounting office. Salary $40 per mo. Good chance for advancement. Address J M 444, Tribune.

BOY — 15 OR 16 YEARS OF AGE, for high class law office; answer own handwriting, stating age, experience, and salary wanted. Address J K 141, Tribune.

BOYS — ERRAND, 14 TO 16 YEARS OF AGE, large size; steady work, best of wages, with bonus. Apply at once. R. R. Dunn & Sons Co., 731 Plymouth-ct.

[1] See Gowin and Wheatley's "Occupations" (Ginn and Company) for interesting discussions of the various types and their rewards and requirements.

BOY — FOR OFFICE WORK, with large publishing house; should be at least 16, have grammar school education, write good hand, and be willing to work. Good chance for promotion for the right boy. Answer in own handwriting, giving telephone number. Address K G 460, Tribune.

BOY — BRIGHT, NEAT, 16; advancement in salary and promotion very rapid to willing worker with ability. Life Insurance Co., 10 S. LaSalle-st.

BOY — OFFICE AND ERRAND, $10 per wk. to start. The Winter Print, 1516 Tribune Bldg.

ERRAND BOYS — Over 14 years of age; good salary; best of working conditions; half day off Saturdays; opportunity to develop into junior clerkships. Argus & Co., 3d floor, 41st and Ashland.

BOYS — We have a number of desirable positions open in the factory for boys on bench work and machine work; salary to start $9.50 to $12 week; must be over 14 yrs. of age; good opportunity for advancement. Apply 7.30 a.m. Monday. Speedometer Corp., 1828 Diversey-pkwy.

BOY OR MAN — Over 16 years of age, with good education and an especial aptitude for rapid mental calculation. Johnson Chair Co., 4401 W. North-av.

BOY — IN DRAFTING OFFICE; one who has used ruling pen and who can do small pen lettering neatly; state age; $12 to start. Address J X 538, Tribune.

GIRLS FOR LIGHT BENCH WORK. Good wages, pay weekly. Saturday afternoons off. Apply 328 W. Kinzie-st., 4th floor.

EXCELLENT POSITIONS FOR YOUNG WOMEN. Interesting work, ideal surroundings, homelike rest rooms, wholesome lunches free, good starting rate, frequent salary advances, permanent positions, disability and sickness benefits. Young women, 16 years of age or over, apply now at Room 1, 111 N. Franklin-st., or to the telephone office nearest your home. Telephone Company.

25 GIRLS, 14 TO 16 YEARS. Wages $6 and up per wk. Light work. Call 1918–36 Prairie-av. Miss Folk.

EXPERIENCED LADY'S MAID and mother's helper; one who is a good seamstress and packer; French preferred; good wages; must have A1 references; write full particulars. Address K B 346, Tribune.

COOK — Half days, small family. Call 4863 Kenmore-av., 3d apt., Mrs. Townsend.

MAID — FOR MORNINGS; light chamber work and sewing; South Side. Phone Hyde Park 752, or address Y 218, Tribune.

CLERKS. Girls for office work. Preference given to those having high school education or business training. Electric Co., Inc., 48th-av. and 24th-st.

GIRLS — TO TEND LIGHT MACHINERY. BRAIDERS AND INSULATORS FOR ELECTRICAL WIRE AND CORDS. Those who are already qualified can earn exceptionally good pay; we are willing to teach beginners and pay satisfactory wages while learning, with steady advancement as experience is gained; surroundings and treatment of employees are good, and the work rather pleasant and easy as compared with other factory work. Axson Manufacturing Company, 23d-st. and So. Western-av.

YOUNG LADY, ACTIVE, bright, can secure a permanent position with good salary as general assistant in cost dept. Must be thoroughly experienced in office work, write well, and figure accurately. Gantz Co., Polk and LaSalle-sts.

GIRLS — GRAMMAR SCHOOL EDUCATION, for verifying and checking tickets; experience not necessary; salary $8 a week to start. Address E D 448, Tribune.

EXERCISE 2

CURING SOME OF THE WORST AILMENTS OF SPEECH

Since every sentence must contain a verb, and since most verbs have several different forms, it is in verb forms that more errors are made than in any other class of words

used. Some of these errors are among the very worst you can make and will more quickly stamp you as illiterate or badly educated than any other mistake of speech. In applying for some kinds of jobs grammatical speech is not very important, but if you stop to think you will understand that there are very few desirable places in life where gross grammatical blunders will not count against you. Correct speech will be more important to you than it was to your ancestors, even in earning a living; and money is not the only consideration, either.

If you are fortunate enough to hear good English at home, be grateful for the advantage you have; if not, be certain that you can overcome your disadvantage if you *care enough*. "Whoever goes to his grave with bad English in his mouth has no one to blame but himself for the disagreeable taste." But to cure bad speech habits, as to cure any other bad habits, requires determined effort.

Examine the table of errors which should be cured in the first three grades, and the table of errors which should be cured in the seventh (Appendix A), to see whether there are any verb errors which you still make. If so, be ashamed and get to work! This exercise is for practice on the correct forms of eight verbs to show past time. The form of a verb that expresses present time is said to be the *present tense*, the form that expresses past time is said to be the *past tense*. The past tense is generally formed from the present tense.[1] Often, in the case of these eight verbs, the past-tense form is not used, but another form is incorrectly substituted. More mistakes are made in the forms of *see* and *do* than in any other verbs in the language.

[1] Review the rule of spelling, Appendix C, IV, *B*, which applies to verbs forming the past tense by adding *ed*. Spell *planned*, *stopped*, *referred*, *entered*.

PRESENT	PAST	PRESENT	PAST
see	*saw*	lie	*lay*
do	*did*	sit	*sat*
take	*took*	rise	*rose*
write	*wrote*	come	*came*

Learn these past-tense forms so that you can give them instantly when you hear the present form. Use each past form in ten sensible sentences. Read or speak these sentences aloud to train the ear. Find the elements of one sentence for each verb. Which of these verbs are transitive? Which are intransitive? Make twenty questions that could be answered sensibly by sentences containing one of these past-tense forms, and ask them of those in the class who need most drill. Keep on drilling them until the right form comes naturally and easily.

Let no one in the class ever again say "I seen it" or "I done it."

EXERCISE 3

APPLYING FOR A JOB IN PERSON

Imagine that you wish to employ a boy or girl for some job within the powers of those in your class. Then draw up together a score card of points for rating applicants, counting one hundred in all. Use those which you found mentioned in the advertisements and any others you think necessary, and assign a certain percentage to each characteristic according to its importance. Of course some of these characteristics you could only guess at in a first interview; you might be badly mistaken, but often you can judge pretty accurately from little signs. Grammatical mistakes in forms recently drilled on should be severely scored, as indicating great carelessness.

After you have prepared your score card let some member of the class or the teacher represent the employer and certain ones chosen by lot apply for the job agreed upon. The others in the class should rate the applicants and select the boy or girl for the job. Act out the scene with as much reality as possible. If the teacher chooses to make a composite rating of each applicant who fails, and to give this to him privately to show how in the judgment of his classmates he needs to improve in certain particulars, you may gain a great deal of insight into yourselves. Nobody's feelings should be hurt.

Instead of acting out the scene, you may each choose your ideal job and tell how you would apply for it in person.

EXERCISE 4

CAPITALIZING PROPER NOUNS

For several years you have doubtless been held to account for the capitalizing of proper nouns. Failure to capitalize the name of a place or a person is almost as gross an error in writing as "I seen" is in speaking. Now that you are studying grammar it is time to make sure of knowing proper nouns and of capitalizing them correctly.

Nouns are divided into two classes, common and proper. Most nouns are common nouns; that is, they are names shared *in common* by many different individuals of a kind, such as *cat, dog, elephant, lawyer*; or they are names of characteristics, such as *kindness, beauty, anger, misfortune*; or of material or stuff of some sort, such as *sugar, wood, earth, lime, steel.* Most common nouns are names of kinds or classes of individuals. *Dog, city, child, book,* might apply equally well to many different dogs, cities, children, and

books — as many as exist. Each name makes you think of certain characteristics which all individuals of that kind share in common.

A **proper noun** *is a name given to one of a class or kind to distinguish that from all others of the* **same class**; as, *Bingo, Charleston, Mary, Cuore.* Of course there are a good many individual girls or towns by the name of *Mary* or *Charleston*, for example. We may have to add other words to make certain of identifying the person or place in mind, but the fact remains that *Mary* is the proper or *own* name of that particular child. Proper names do not suggest the characteristics common to any group; there is no special *kind* of place called *Charleston.*

Rule E. *Begin with a capital every proper name.*

NOTE 1. Names of seasons, subjects of study, and diseases are never capitalized; as, *spring, arithmetic,* or *measles.* (Of course *English, Latin,* etc. are capitalized, but that is not because they are names of subjects of study.)

NOTE 2. If several words are necessary to make a proper name, the important ones are capitalized, as in the title of a book or picture or of a business house or other corporation.

NOTE 3. *East, West, South,* and *North,* etc. are considered proper nouns only when they refer to sections of country.

NOTE 4. Most words derived from place-names are capitalized; for example, *Indian, French.*

NOTE 5. The word *Bible* is a proper noun and should be capitalized.

A. Write five proper names distinguishing individuals of each of the following classes: book, dog, boat, river, state, corporation, month (can you pronounce the name of the

second month and spell it correctly?), hero, president, author, inventor, college, day, picture.

B. Use *East, West, North,* and *South* as proper nouns in three sensible sentences for each.

C. Why are the common nouns *straw, coal,* and *bean* considered proper nouns in the story on page 23? What other instances do you recall where things or animals are *personified* and their names written as proper nouns?

D. A title used *with* the name is really part of the proper noun; as *Miss Addams, Captain Smollett, Doctor Livesey.* When used without the name but *as a proper noun* a title is occasionally capitalized; as, "The *President* delivered his message." It is not often felt to be a proper noun; usage differs. Give or find some examples of titles with and without the names.

E. Explain the use of the capital letters in these items:

1. In a recent issue of the *Companion* there appeared in this column a paragraph that mentioned the modest amount of knowledge of the Bible henceforth to be required of students who seek to enter Columbia University. An interested reader sends us a newspaper clipping that amply justifies the decision of the university. The reporter, describing the achievement of two men who walked from Chicago to New York, said, "Their sojourn in the wilds was just a few hours longer than the memorable migration of the Children of Israel." Evidently he thinks that Moses and his people made the journey from Egypt to the Promised Land in forty days instead of forty years. No doubt what he had in mind was Christ's going to the wilderness for forty days. — *Youth's Companion*

2. Cher Ami is only a pigeon, but one day last year he flew into his cage behind the American lines in France, carrying in an aluminium holder attached to his right leg a message from the "Lost Battalion" of the 308th Infantry, which had been

surrounded by Germans in the Bois de Beuge. And on October 27 he rose from Grand Pré, carrying the news that the Americans had crossed the Meuse, and, with his breast bone pierced by a bullet, with one leg all but shot away, he passed through a cloud of phosgene gas and flew forty kilometers to his destination. Every American will be glad to know that he has come safe to the land he served so well in war and that he has been awarded the D. S. C. — *Youth's Companion*

3. On June 15 Captain John Alcock and Lieutenant A. W. Brown, two British aviators flying in a Vickers-Vimy biplane, landed safely at Clifden, Ireland, having made a successful flight from Newfoundland in sixteen hours and twelve minutes. They are the first to cross the Atlantic by air without a stop. — *Youth's Companion*

4. Some species of birds among the migrants to the West and South do not depend upon their wings alone to speed them on their journey. According to Mr. John E. Sexton, a Nevada railway official, whom the *San Francisco Chronicle* quotes, various birds, especially sparrows and linnets, have adopted a less fatiguing method of transit than that which we usually consider as their natural one, by riding on the brake beams of trains. Mr. Sexton described an incident in which some hundreds of birds, riding on a Southern Pacific train that was passing through Nevada from the East, suddenly flew from their perches beneath the coaches when the train passed over a rough crossing. — *Youth's Companion*

5. The principal holidays are New Year's Day, Washington's Birthday, Memorial Day, the Fourth of July, and Christmas. When Christmas comes on Saturday, so does New Year's Day.

A reproof entereth more into a wise man than a hundred stripes into a fool.

There is that maketh himself rich, yet hath nothing; there is that maketh himself poor, yet hath great riches.

Wisdom is the principal thing; therefore get wisdom; and with all thy getting get understanding. — *Proverbs*

The use of money is all the advantage there is in having money.

A penny saved is two pence clear.

Diligence is the mother of good luck.

If you know how to spend less than you get, you have the philosopher's stone.

He that can have patience can have what he will.

God helps them that help themselves.

Jack Little sowed little, and little he 'll reap.

All things are cheap to the saving, dear to the wasteful.

He that hath a trade hath an estate.

Experience keeps a dear school, yet fools will learn in no other.

Plough deep while sluggards sleep,
And you shall have corn to sell and to keep.

A wise man will desire no more than he can get justly, use soberly, distribute cheerfully, and leave contentedly. — *Poor Richard's Almanac*

There 's no use waiting for your ship to come in if you have n't sent one out. — *Liberty Loan Poster*

PROBLEM XXI

PUBLISHING A SCHOOL PAPER[1]

Your attention has already been called to the interest and the advantages of publishing some sort of school or class paper. If a printed paper is impracticable a multigraphed or mimeographed one is in many ways quite as good, or even a typewritten or handwritten magazine. Some large schools issue a weekly news sheet, others a magazine once a term, to which all grades contribute. If your school does not think best to undertake such a paper, — and the work involved is sure to demand a good deal of time from a few people, — at least your own class can make a magazine to leave in the room for the succeeding grade or for filing in the school library.

A school or a class paper is worse than none unless it maintains a high standard both in content and in form. It reflects the spirit and the quality of the school or class which issues it, and it indicates pretty well the grade of scholarship demanded in that school. Cheap and flippant people should not be allowed to control or even to share a thing which expresses the life of the school. Yet all should have an opportunity to contribute according to their ability. The paper, in whatever manner issued, should exhibit in its varied forms the real and best life of the class.

[1] If preferred, other individual or group projects may be substituted for a school paper. See Appendix G. But in any case it would be well to do the proofreading suggested in this problem.

EXERCISE 1

PLANNING AND OUTLINING A CLASS PAPER

One good thing about a class paper is that it demands coöperation. But to get many people to do something together and to do it well requires careful planning, energetic persistence, and a considerable amount of time.

If you wish to make a class magazine or paper, decide now who shall be the editor in chief and the assistant editors, and plan what kind of publication you will issue, what departments it shall have, and how you will pay for its publication. If it is to be a manuscript paper the cost will be slight — only for paper and, perhaps, for photographs and paints. You can have an artistic cover of heavy paper, with illuminated lettering or any other attractive device that you please. A typewritten or multigraphed paper will cost somewhat more, unless you do the work yourselves, but there will be a number of copies which can perhaps be sold. If you have a printing press of your own, of course you can print as well as multigraph, and as cheaply, but if you must have the paper printed you will have to sell a good many copies and get a good many advertisements to cover the cost. One class alone could hardly undertake the responsibility for such a venture.

To show you some of the kinds of material which you might use in your paper, a number of specimens of editorials, news items, and special features have been put into this problem, but of course the more you make your paper reflect the work of your own class and no other, the better it will be. Here is the table of contents from one issue of a good school magazine which has already been quoted several times in this book. Although it is one of the more

elaborate kind, it may prove suggestive to you for a less ambitious undertaking. The titles in quotation marks indicate pictures, some of them photographs of living pictures posed for by members of the school, some of them drawings. The contents include stories, poems, a little play, accounts of school doings, current events, and local and personal items, the last under the heading "The Gossiper."

Perhaps you can get sample copies of some good school papers to examine if you write to other schools to find out the price and then order a few specimens.

DOUGLAS SCHOOL-LIFE

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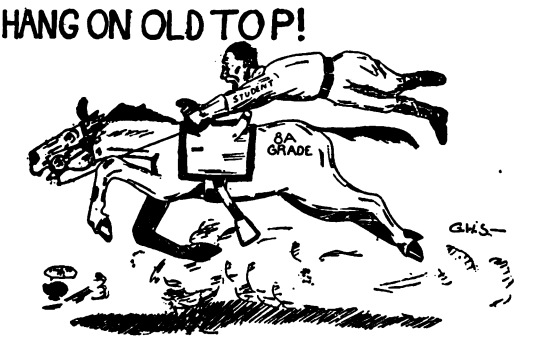
EXERCISE 2

STUDYING CUTTINGS FROM SCHOOL PAPERS

Here are some editorials, local items, jokes, and special features from school papers to help you make the best paper possible.

A. What kinds of topics are suitable for editorials? (Two other examples, by the way, will be found in the next exercise.) What subjects in which your own class is really interested occur to you as suitable? Are the following editorials well paragraphed? Suggest improvements. Do the writers manage their sentences pretty well? Which of these editorial writers has the widest vocabulary? Does he use some unusual words as if he understands their meaning?

B. What is news? Are news items for a weekly or daily paper somewhat different from those suitable for a monthly



or an annual? Find some items here that must be from a daily or weekly. Are some of these news items interesting to you, even though you are not a member of the school? Why or why not? Do you see any needed corrections? Choose five items that seem to you especially well written, in clear, definitely worded sentences, and tell what you especially like about them.

C. All but the last of the jokes are taken from school papers; some are quoted, some original. What is the most important point to keep in mind in telling a good joke well? Is a personal remark a good joke? Is a mean

hint a good joke? Are all good jokes suitable for a school paper? What is a cartoon? How does it differ from other drawings? What kinds of photographs are suitable for a school paper?

D. Make any definite comments that occur to you on any of this material.

The following extracts were taken from regular class exercises on editorials:

. . . Minneapolis should have a higher tax rate, because we need better fire protection, a more competent police force, and more streets improved.

. . . We do not condemn nor congratulate the Board of Tax Levy upon their decision regarding the tax rate. If the tax levy were increased the city would have more beautiful parks, better equipped fire-department, more improved roads, and other similar advantages which would make the city more attractive to all classes of people.

On the other hand we might lose some of our manufactures, and business men would hesitate to establish a new industry here.

The boy who is honest simply because he thinks that in the long run it will be the best, does not deserve half as much credit as the boy who is honest because it is right and he knows it is right.

SCHOOL SAVINGS BANK

Every Friday a clerk from the Farmers and Mechanics Savings Bank comes to our school to collect the money saved by the children who have bank accounts.

Most children are allowed a nickel or more a week. It is much better to put it into the bank than to spend it for candy or gum.

After the children have saved their money for some time they can be independent of their parents for various amounts of money that they may want.

The school bank is better than a business bank because in a large bank one must start with at least a dollar, while in the school bank he can begin an account with a penny or any small amount. It is more desirable for a school to have many little accounts than to have just a few large ones.

Another good reason for boys' and girls' having a bank account is that they will not buy as much candy and gum if their money is deposited. In that way they will avoid trouble in school, and there will not be so many candy and gum papers disfiguring our streets.

There is no reason why every child in our school should not have a bank account.

News Items

"Faithful in small things" are the words engraved on a silver loving-cup which is the property of Douglas School. This cup is used as a reward for any class in the department that gets the highest average in the weekly spelling test.

Allen King, of the 8-A class, was awarded the silver cup by St. Paul's choir for having the greatest number of points during the year in athletics, popularity, and helpfulness. He will be allowed to keep the cup for one year, after which it will be given to the next winner.

On the day preceding the Christmas vacation the upper classes were given a pleasant surprise by a few pupils of the Calhoun School accompanied by their teacher, Miss Ella M. Dunn. These pupils gave a play entitled "Every Boy," which was written by Louis Richter of the graduating class. The play was cleverly written and equally well staged and executed. It was a morality play, emphasizing the better side of character development.

On the day schools closed for Christmas vacation Bernard Ernst, Wilma Mason, Rufus Somerby, Ellen Kleinsorg, pupils of G Room, furnished a delightful surprise to the children of Douglas School by singing Christmas carols. All work ceased as they walked through the halls singing the Christmas melodies.

Every day at physical-training period three girls from A Room teach the younger children folk games, namely, "The Farmer in the Dell," "I See You," "The Muffin Man," and "Bleking Dance." The children enjoy the dances very much. Elizabeth Kinney and Muriel Peterson illustrate the games by dancing them; they are accompanied by Virginia Murray.

The pupils of the departmental grades appreciate the work of Bernard Conner, and other boys of A Room, who made it possible for the drawings of the classes to be exhibited. Last week the work of the eighth grades was shown. The best drawings are selected and pinned up; this makes other pupils wish that their work were there too.

Last term the 9 B 1 and the 9 B 2 Latin classes had a contest. The contest was to see which class could get the largest number of Latin derivatives from the *Literary Digest*. 9 B 1 received one dollar, which was the first prize.

In accordance with a new ruling of the superintendent the high-school principals are sending to the grade schools in their district a report of the work of all entering pupils. These reports yield valuable and interesting information. The principal and teachers of Douglas School are gratified to know that the following named pupils have no grades below eighty per cent for the two months: Dorothy Richardson, Frances Maunsell, Grace Richardson, Arthur Winn, Allen King, Walter Kellogg, Clarence Deutsch, Elma Capps, Josephine Kenkel, Kathryn Hammond, Louise Robertson, Virginia Murray, Katherine Kahala. The first three have no grades below ninety per cent.

Nous Etudions le Français!

The Latimer Jr. High School has always been noted for the completeness of its curriculum, and now to add to its long list of electives we have the study of the French language. Our division is taught in Room 204 by Miss Armstrong. Our class is large,

and we are proud to say that there are no slackers, for everyone finds the work very interesting. A few pupils are sent to the board each day, and our night work is corrected. The lesson for the following day is assigned and explained. Then teacher and pupils hold a conversation in French. At the present time this language seems to be very important both in and out of school; so indeed we are glad that we have the opportunity to study it.

The Latimer and Irwin Hi-Y Club

Members of the Hi-Y Club should please read the suggestions on how to *kill* your association.

1. If you do come — come late.
2. If the weather is too wet or too dry, too hot or too cold, don't think of coming.
3. Complain if you are not appointed to a committee; if you are appointed, *never* attend any committee meetings.
4. Don't have *anything* to say when you are called on.
5. If you *do* attend a meeting, find fault with the proceedings and the work done by other members.
6. Hold back your *dues* or don't pay them at all.
7. *Never* bring or solicit a friend who you think might join the association.
8. Don't do anything more to further the interest of the association than you can possibly help; then when a few really get to work and do things, howl that the association is run by a clique.

Some time ago Mr. Joseph Breck, Director of the Minneapolis Institute of Art, submitted a list of questions to be answered by the pupils of the eighth grades. Mr. Breck's purpose was to determine how much the average eighth-grade pupil knew about art. Below is given a list of the questions. We ask you, our reader, to consider them carefully, and answer them without any opportunity to prepare yourself, as the pupils of the eighth grade had to do.

1. What is art?
2. Name all the different kinds of art you can.
3. Which do you like best, architecture, sculpture, or painting?
4. When you study a piece of architecture what do you look for?
5. When you see a piece of sculpture what do you look for?
6. When you see a painting what do you look for?

The Auction

"Ten dollars for this beautiful picture of Mrs. Wilkins!" shouted Archie Keller. "Who will give eleven dollars? Eleven dollars, make it twelve; going, going, gone to the little brunette with the blue dress. Here's a picture of the janitor. Going for twenty dollars! Who will give me twenty-one? Make it twenty-two; who said fifty? Who will give me fifty-one? Going, going, gone for fifty-five dollars to the girl with the green goggles! Here's a box of candy. I will sell it for fifty cents! Who said five dollars? Make it six. Who will give me ten? Who said fifteen? Going, going, gone to the gentleman with the red freckles and the green necktie."

Archie was the auctioneer. The auction was given for the boys of F Room and the girls of I Room for having the best lines in marching.

The articles for sale were wrapped up so that nobody knew what he was buying with his valuable paper money. Clinton Stanley paid fifty-five dollars for a doll's dress, David Kemp almost as much for a doll's muff. I myself received a baby doll. There were pictures of Indians, little books of poems, and many other things.

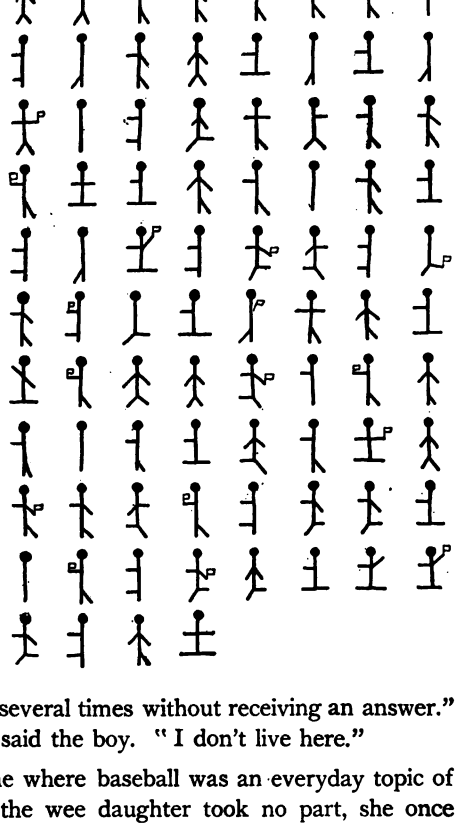
Everybody enjoyed the auction, and all were glad they had had good lines in marching.

Cryptogram

Solve the cryptogram on page 217 and receive reward. A flag indicates the end of a word.

IN LIGHTER VEIN

A Pittsburgh lady visiting in Georgia needed some hair curlers. She stopped at a store one morning, and when the smiling young clerk came up to her, asked to see some kid rollers. The boy seemed perplexed for a second, but he finally hurried off and returned wheeling a baby carriage.



An agent, approaching a house, met a little boy at the gate and asked, "Is your mother at home?"

"Yes, sir," said the boy politely.

The agent walked across the long lawn. After rapping several times without receiving an answer, he returned to the boy and said, "I thought you said your mother was at home."

"Yes, sir, she is," replied the boy.

"But I have rapped several times without receiving an answer."

"That may be, sir," said the boy. "I don't live here."

Last spring in a home where baseball was an everyday topic of conversation, in which the wee daughter took no part, she once remarked, "Daddy, why don't you ever take me to a ball game?"

"Why, Gladys, you would not understand it," the father replied.

"Why?" said Gladys. "Do they talk Swede?"

"Hey, Mike, don't come down on that ladder on the north corner. I took it away."

One of the most encouraging things about our new army is the humor with which it bears its hardships and the wit with which it describes them. Who could help liking that boy in one of the training camps who says he has so many blankets on his bed that he is obliged to use a bookmark to know where to get in?

A New Sort of Geography

How much did Philadelphia Pa.?
How much does Cleveland O.?
How many eggs could New Orleans La.?
Whose grass did Joplin Mo.?
What made Chicago Ill.?
You call Minneapolis Minn.
Why not Annapolis Ann?
If you can't tell why,
I bet Topeka Kan.

EXERCISE 3

EDITING AND PROOFREADING

A. The standard of literary quality and of good form should be high in any school paper. If you were editor would you accept for publication either of the themes reproduced here? What suggestions for improvement in arrangement, paragraphing, or wording would you give the writers?

Find every mistake in grammar, punctuation, and spelling; tell what correction should be made, and why.

The Tables Turned

We went out on a gost parade one evening without notifying the family of our absents, for we knew if they were aware of the fact the gosts would not appear, our avenues were to be in the

negro's quarters on the plantation, as negros are deathly afraid of gost and realy do believe in them, every thing went well and we reached our destination with out mishap and was having a glorious time. had every dog in the neighborhood barking and I suppose we had pitched our tones, but every thing was going most successfully when an uninvited goast appeared upon the seane in the person of my grandfather with out a mask and we all decided on the same thing at the same time, and I will assure you a large double sheet tied on with tails hanging in every direction was never ment for a racing coustome but we made good time even though we were side tracked in a few ditches on the way.

My First Automobile

"It was in the summer of 1906 that I met my first automobile" said the old horse to the little colt.

"If you will listen I will tell you about it" continued the old horse and then commenced: —

I quite a young colt then had been playing in the fields all day long, and when evening came was not a bit tired. It was about dusk when my master caught me and hitched me to a light buggy. We started off doun the road at a lively gait for I was feeling fine. We had gone about a quarter of a mile when around the corner came a great roaring horse-eating monster. The fire seemed to shoot out of its two great eyes while it roared and snorted as it approached me. I thought my time had come and I kicked and plunged and snorted and tried to get away from the buggy so I could run but all was of no avail, for I was fasten to the buggy and I knew better than to run with it. Finally this great roaring monster came to a standstill its roaring and snorting ceased and my master laid the whip to me as I dashed madly past. While the monster fled swiftly down the road. This was my first automobile."

B. Often after an article, or even a book, gets into print the author is astonished and distressed to discover some

error in typesetting or in spelling or punctuation which had been overlooked in proofreading. The proofreading of the following editorials must have been rather hasty. See if you can discover all the mistakes. If you need to use the printer's symbols for corrections, you can find them in a dictionary, but most of these mistakes can be corrected with your ordinary marks for composition errors. Which mistakes do you think are the fault of the writer?

Ban All Partiality

Election time is here and again the question arises as to where we shall give our votes. Perhaps, all the people running are good friends of yours, but one in particular, are you not liable to be just a little prejudiced in that friend's favor? qut should this be so?

The people who are elected will act as your representatives, the representatives of your school, Lincoln High School. Should you care if the representatives are your friends or not as long as they represent the bost there is in the school? No, you should be willing to sacrifice your persona lopinion for the good to the school. However, if you honestly believe your friend is fitted for the position, get out and put the best there is in you into seeing that he obtains the office.

So, my friend, put your individualism in your pocket and Friday cast your vote for the fellow you feel will be present you best and your interest the best.

Make the Most of Your Opportunity

The holidays are over and we are entering into a New Lear, right. During the flurry and bustle of the Holidays, I suppose most of us have forgotten we ever had any brains and if we have, we think that it will take us a Month to get them into working order again. But the worst of it all is that many of us will not get them into place until after the cards come out, then we will realize that we ought to have used our heads a little sooner. Many of us,

well, in fact, all of us have made some res olutions no matter what they are. But it is easier to make them than to kee pthem. What is the use of making them at all, if we are not going to keep them? There is one big resolution that every boy and girl of Longfellow High School should make and that is to make the most of ourhigh school education; get the most out of it while we have the chance. With this great war hanging over our heads, we never know what is going to happen with our brothers and fathers leaving us to fight for liberty, we never know when we are to b e cast out on the world to earn our own living and those of us who do not knaw what our education means now, witll find out when we go to look for a position.

EXERCISE 4

WRITING NEWS ITEMS FOR A PAPER

Organize yourselves as a band of reporters and gather suggestions for interesting news items, long or short, each bringing a list to class. After discussing these lists and striking out duplicates, put a composite list on the board, from which separate items are to be assigned to each reporter to put into a few clear and interesting sentences. Let several reporters "cover" the same bit of news and compare the accounts, choosing the best and giving definite criticisms.

If you issue a school paper you will be saving for it the best class work and writing competitive editorials, news items, and stories or descriptions during the several weeks to come. Do you recall some themes read in class during the year which should be preserved in your paper? Do not attempt anything very long as yet, for you have not learned to handle well large masses of material. Keep to what you can make your best from beginning to end.

PROBLEM XXII

REPORTING ON AN INTERESTING BOOK IN AN INTERESTING WAY

EXERCISE 1

INTERESTING OTHERS IN A BOOK THAT YOU HAVE ENJOYED[1]

Undoubtedly all of you read many books outside of school. In these days of free libraries and cheap editions of the best books, any boy or girl who likes to read can read, and there is some worth-while book waiting to suit every sort of taste. The variety is so bewildering that some people are at a loss what to choose, and all of us are glad to have the judgment of friends to help us in our choice. Of course your teacher and the librarians and your parents can often suggest books that other boys and girls have enjoyed, and no doubt you often tell each other of your discoveries. A good book is a real treasure.

It is not easy to know just how to interest somebody else in a book without telling too much or too little about it. If there is a mystery in it we do not want to explain that, or we shall, as we say, "spoil the story." Yet enough details must be given to suggest what the book holds and make the hearer want to find out more. Try this problem in class: to make some of your classmates want to read a book that you have enjoyed.

[1] This report may be made on a book interesting in connection with some special project. See Appendix G.

Just how you will go about this will depend very much on the nature of the book you choose. You might tell the opening of the story briefly; you might talk about the character who interested you most and suggest some of his adventures; you might picture one scene from the most exciting part, leaving your hearers in suspense; you might simply tell what *you* enjoyed most about the book; if it is not a storybook you might give a summary of its contents to show why it would appeal to some other members of the class.

Do not try to say too many different things in the short time that is your share, but rather make one point and interest your hearers with a few definite details which apply to that. Plan carefully.

The report below may suggest one way of interesting your hearers.

A Good Book to Choose

An interesting book that I have read lately is "Master Skylark," by John Bennett. It is the story of a boy in England who had such a wonderful voice that people who heard him for the first time could hardly believe their ears. Everyone, without knowing that others had given him the same name, instantly called him "Skylark"; but his real name was Nick Attwood. He lived in Stratford-on-Avon, the village where Shakespeare was born, and at the time when Shakespeare was writing and acting plays in London. This was in the reign of the great Queen Elizabeth, you know. Theaters were just beginning then; and companies of players used to go around even to the villages acting plays. A company came to Stratford, and the master-player heard Nick sing. He stole him away, and took him along with the company to London. The book tells about his adventures, which were pretty exciting. Of course he was determined to see his mother again — but I am not going to tell how the story turns out.

Along with the story the book gives a very good picture of the life and customs and of the country in the time of Shakespeare, and especially of the way plays were given, very different from the way they are given nowadays. It seems queer to think that people were just beginning to have chimneys then, in about sixteen hundred. Just imagine having the smoke circling around trying to get out of a hole! The gorgeous palace of Queen Elizabeth with jewels even on the table cloth seems like the kind you dream about; and it is fun to think that it really *was*. (I liked Nick, though, for the way he felt about it.) I will read you a few sentences telling how plays were given. [Reading from the book.] When I read Shakespeare's plays, I shall enjoy them a great deal more on account of this book, and I think every boy or girl in this class who has an imagination would like it.

EXERCISE 2

LEARNING TO SPELL SOME PLURALS OF NOUNS[1]

Now that you have studied nouns and verbs in grammar, you should clear away once for all some of the difficulties connected with singular and plural forms which have been troubling you perhaps always. You doubtless know what *singular* and *plural* mean. Most nouns and some pronouns have two forms, one to stand for a single person or thing, and another to stand for two or more — any number more than one. A form that stands for *one* is said to be *singular*; a form that stands for *more than one* is said to be plural.

Most nouns form their plural by adding *s* to the singular, so that if you know the spelling of the singular you know the spelling of the plural; as, *aëroplane, aëroplanes*. But when the *s* is added to nouns ending in certain letters, some

[1] The teacher should see a helpful article on the spelling problem, by John A. Lester, in *The English Journal* for June, 1917.

changes are made in spelling. Several of these changes are made clear in this exercise, so that nobody in the class should ever again have difficulty with them.

A. The following nouns form their plurals regularly by simply adding *s*. But the singular forms seem to be hard for some people to spell correctly. Write the plural forms of these ten nouns in sentences; perhaps you can use several of them in the same sentence. In class dictate your sentences to each other. (You are not forgetting your spelling lists, are you?)

trouble	piece
color	shoe
doctor	answer
friend	cough
hour	week

(If you have trouble with the word *piece* think of a PIEce of PIE.)

B. Nouns ending in *y* after a consonant form their plurals by changing *y* to *ie* and adding *s*; as, *baby*, *babies*. (What is a consonant?)

Write a sensible little paragraph using the following fifteen words, preferably in the plural. (By the way, what is the correct pronunciation of *ally* and *allies*?)

victory	century	injury
ally	liberty	industry
enemy	opportunity	company
country	territory	robbery
colony	boundary	prophecy

See whether all together you can think of seventy-five nouns in common use that form their plurals in *ies*. Fifteen of them have already been given.

C. While there are about seventy-five nouns in *common* use that end in *y* after a *consonant* and hence form their plurals as above, there are many ending in *y* after a vowel and therefore forming their plurals in the regular way by adding *s*, but only eleven that you are likely to misspell. Since to apply this rule you must know how to spell the singular, it may be well to memorize these eleven nouns once for all. They are easy to remember. Spell each of them, in both singular and plural, and see if you can use all eleven of them in two or three semi-sensible sentences; as, "The *turkeys*, the *donkeys*, and the *monkeys* took long *journeys* across the *valleys* to get some *moneys*; but *attorneys* who lived down the *alleys* had taken the *keys*; so they had to let the monkeys down the *chimneys* by means of *pulleys*." Try to use the plural forms in your sentences. (How do you pronounce chimNey?)

D. Fifteen nouns ending in *f* or *fe* form their plurals in *ves*. These are:

beef	half	life	sheaf	wharf
calf	knife	loaf	shelf	wife
elf	leaf	self	thief	wolf

You will find these words easy to memorize. Not only are they arranged in alphabetical order but they form a sort of rhythmic jingle if you accent the words that rime. Learn the list so that you can say it without thinking, and use these words in sentences in the plural form.

E. These six common words, and some others, form their plurals in *es*; learn them and use them in sentences: *echoes, heroes, mosquitoes, negroes, potatoes, torpedoes.*

EXERCISE 3

STUDYING SINGULAR AND PLURAL FORMS OF VERBS

You have seen that most verbs have two separate forms to show present and past time. What is the past form of *lie*? *sit*? *rise*? *ask*? *attack*? *drown*? In English, verbs have so few different forms that people trip over those few. This exercise is to give you some new help with an old difficulty — to make your knowledge of grammar apply to your speech and writing.

With every *singular* subject substantive except *I* and *you* practically every verb in the *present tense* ends in *s*[1]; as, *lies, sits, rises, asks, attacks, drowns.* Use *he, she, it,* or any sensible singular noun as subject of these six verbs. Even *is* ends in *s,* though it does not *add* the *s* to the simplest form as most verbs do. The only exceptions are a few verbs that have only one or two forms; as, *ought, may, can.* You see most verbs have two forms for the present tense and only one for the past.

A. Give the two present forms and the one past form of the six verbs above.

B. Make twenty sentences predicating, in the *verb* of each, one of the following acts in present time, using a singular subject substantive in half the sentences and a plural subject substantive in the other half. Write these sentences and include in them some of the nouns in Exercise 2 or other nouns with plurals in *ies*; then dictate some of them to each other for board work.

[1] This statement applies to modern English. Old English had another form, still found occasionally in poetry; for example,

> He *prayeth* best who *loveth* best
> All things both great and small.

breaking	doing	reading	lying
buying	guessing	writing	sitting
raising	bearing	tearing	rising
choosing	wearing	losing	saying
aching	knowing	believing	receiving

(Notice that *do* adds *es*.)

C. In the following sentences the verbs express past time. Imagine yourself looking on at the scene; then change each verb to the present tense. Read the account in the present tense. Point out the subject of each sentence and tell whether it and the verb are singular or plural. Classify each verb as linking or predicate, transitive or intransitive. Be sure that you think carefully about the last sentence in the first paragraph.

A Dash for Freedom

Nick's frightened heart was in his mouth. His breath came quick and sharp. Tap-a-tap, tap-a-tap went his feet on the cobblestones. Down the long street he flew. He ran as never before. The whole town seemed bellowing at his back. Windows creaked above his head. Doors banged wildly after him. Curs from every alley-way came yelping at his heels. Apprentices joined in the chase. Nearer and nearer came the cry of "Stop thief, stop thief!" and the kloppety-klop of hob-nailed shoes in wild pursuit.

The rabble filled the dark old street from wall to wall. Far in front sped one small curly-headed lad, running like a frightened fawn. He had lost his cap. His breath came short, half sobbing in his throat. The sound of foot-falls gained upon his ear. Even yet he might beat them all and reach the open fields except for the dirt and garbage in the street. Three times he slipped upon a rancid bacon rind. The third time he plunged across the oozing drain. A dog dashed right between his feet. He staggered and nearly fell. He threw out his hand against the house and saved

himself. Starting on again, he saw the town watch, wakened by the uproar, standing with their long staves at the end of the street barring the way. — JOHN BENNETT, "Master Skylark" (*Adapted*)

D. Verbs ending in *y* after a consonant, when adding *s* to form the present *singular*, change *y* to *ie* just as nouns do in forming the plural; as, *fly, flies*; *fry, fries.* Spell, orally and in writing, the form ending in *s* for each of the following verbs:

hurry	envy	fry	supply
empty	marry	cry	deny
carry	tidy	fly	occupy
study	accompany	spy	prophesy
worry	pity	dry	satisfy
steady	shy	apply	multiply
bury	try	reply	pacify

Use any ten of these verbs in sentences, expressing present time, with a singular subject substantive (not *I* or *you*). Find the essential elements in your sentences (see pp. 133 and 170) and classify the verbs.

E. Review the rules for spelling which you have learned, and illustrate each.

EXERCISE 4

RECOMMENDING A BOOK IN A LETTER

If you have a friend at a distance whose taste in books is similar to your own, write a letter to that friend recommending either the same book on which you reported to the class or else a different one; or write a letter about the book to some older friend who is interested in your reading and likes to know what you are discovering.

Some books that you might enjoy reading and recommending are suggested below:

The Land We Live in (The Boy's Book of Conservation), by Overton W. Price.
Insect Adventures, by J. Henri Fabre.
Captains Courageous, by Rudyard Kipling.
Boy Life on the Prairie, by Hamlin Garland.
Rebecca of Sunnybrook Farm, by Kate Douglas Wiggin.
Tales of the Labrador, by Wilfred Grenfell.
The Oregon Trail, by Francis Parkman.
The Boy's Life of Edison, by William H. Meadowcroft.
Jim Davis, by John Masefield.

If you can, write a real letter to send. Perhaps you have a friend who does not know the joys of reading, whom you would like to get started on the most exciting or worth-while book you know, in the hope that he will want more. This would be an undertaking deserving of your best effort at interesting the reader of your letter. Probably you will speak of other things besides the book. Get in touch with your friend by referring to what he is interested in.

Plan carefully what you will say, and put this letter in your best form. Be especially on your guard about the noun and verb forms which you have been discussing in this problem and about the capitalization of proper nouns. In quoting the title of a book or other composition it is correct either to underline it — underlining indicates *italics* in print — or to put it in quotation marks. Perhaps your teacher will tell you which form you are to follow. You remember, of course, the rule for capitalization (see p. 36). Proofread your manuscript carefully.

EXERCISE 5

REVIEWING CAPITALIZATION OF PROPER NOUNS
(COPYING OR DICTATION)

In the paragraphs quoted below are a good many proper names. Why is each capitalized noun a proper noun? In reading books of Old England (you would enjoy Rolfe's "Shakespeare the Boy") you will be glad to know the answers to the following questions: What is a masque? a puppet-play? a morris dance? a guildhall? a guild-school? When does Whitsuntide come? Pentecost? If any of you know about the old English May-day customs, you will like to tell the others about them.

What two groups of words are here written as sentences which are not sentences? Why do you think they are so written? There are a good many words in these paragraphs that are commonly misspelled. Why is *mayor's* spelled with an apostrophe? For practice in accuracy and for review copy one of the longer paragraphs, or write it from dictation if you do not think it is too hard.

Nick kissed [his mother] impetuously and sat down, but his heart still rankled within him.

All Stratford would go to the play. He could hear the murmur of voices and music, the bursts of laughter and applause, the tramp of happy feet going up the guildhall stairs to the mayor's show. Everybody went in free at the mayor's show. The other boys could stand on stools and see it all. They could hold horses at the gate of the inn at the September fair, and so see all the farces. They could see the famous Norwich puppet-play. But he — what pleasure did he ever have? A tawdry pageant by a lot of clumsy country bumpkins at Whitsuntide or Pentecost, or a silly schoolboy masque at Christmas, with the master scolding like a heathen Turk. It was not fair.

And now he 'd have to work all May-day, May-day out of all the year! Why, there was to be a May-pole and a morris-dance, and a roasted calf, too, in Master Wainwright's field, since Margery was chosen Queen of the May. And Peter Finch was to be Robin Hood, and Nan Rogers Maid Marian, and wear a kirtel of Kendal green — and, oh, but the May-pole would be brave; high as the ridge of the guild-school roof, and hung with ribbons like a rainbow! Geoffrey Hall was to lead the dance, too, and the other boys and girls would all be there. And where would he be? Sousing hides in the tannery vats. Truly his father was a hard man! — JOHN BENNETT, "Master Skylark"

PROBLEM XXIII

IMPROVING EVERYDAY CONVERSATION

EXERCISE 1

REPORTING A CONVERSATION THAT NEEDS IMPROVEMENT

Perhaps you have yourselves heard conversations in the "American language" similar to the one quoted on page 121. So much of our talk is of matter-of-fact affairs, the same kinds of subjects over and over again, that we are able to converse in a few sets of phrases. These phrases may be ungrammatical, half-swallowed, mechanical, but our hearers understand and pay us back in the same worn coin. It is a pity that we cannot realize how much power we might be gaining over our native tongue by using it as well as we know how in all our everyday conversation. "We speak a hundred times for every time we write."

Nobody wants to "talk like a book." On the contrary, we should write as we talk, but most of us would be ashamed to. The reason why it is so hard to express ourselves well, either in speech or in writing, at some time when we want very much to do so is that we have practiced expressing ourselves ill at a thousand other times.

What have you learned in this class which has, or might have, helped you to improve your everyday conversation? In what ways do you think it needs improvement? Try to catch a fragment of conversation, at school or somewhere

else, which illustrates the need of improvement, and write it down as nearly as possible like the sounds you hear, but choose so as to hurt nobody's feelings. Bring these samples of talk to class and discuss them together to find out what are some of the most common faults of grammar, pronunciation, choice of words, dullness, and inaccuracy in general which you may avoid if you try.

EXERCISE 2

LEARNING TO USE CORRECTLY FOUR FORMS OF ONE VERB

A. The verb *be* has more forms than any other verb; it is more used, and consequently more misused, than any other verb in the language. Some of its forms are so different that you may never have thought of them as belonging together, and, indeed, they do come from different verbs in Old English. If you fill the blanks in these sentences you will see that you naturally use several different forms. What are they?

Today I —— happy.
Today you —— happy.
Today he —— happy.
Today she —— happy.
Today Rover —— happy.

Today we —— happy.
Today you all —— happy.
Today they —— happy.
Today the children —— happy.

Read the sentences, using *yesterday* and the past tense. What other forms do you use? This is the only verb that has separate forms for singular and plural subjects in the *past* tense. But notice that *you*, whether it means one or more than one, is always followed by the plural verb form *were* and in the present by *are*. Never say *you is* or *you was*.

B. Say:

he she it the dog	is, was	we you they the dogs	are, were

In questions say:

is, was	he she it the dog	are, were	we they you the dogs

Learn this table and practice it until you can instantly give the right form after any of the pronouns or any singular or plural noun that your teacher may pronounce, and for either past or present time. Make this a quick drill.

C. In each of the following sentences find the subject substantive and then fill the blank with the right one of the four verb forms. Wherever possible use the past tense. When you are sure you have the sentences correct, read them aloud several times to train your ear.

1. —— you there?
2. —— we to blame?
3. What —— you doing?
4. They —— coming, but the trains —— late today.
5. Where —— you last night when I called?
6. Who —— you? Where —— you? What —— you?
7. What —— those cities?
8. In what part of the United States —— those rivers?
9. Some —— happy; some —— sad.
10. We —— waiting, you —— late, and the weather —— cold.
11. The writing of all the children in all the grades —— improving.
12. —— the books on the shelf?

13. —— many people there?
14. —— they for us?
15. Where —— the children when we —— looking for them?
16. All kinds of sugar beets —— grown in this region.
17. —— you badly hurt in the accident?
18. Close by the porch —— several pink geraniums.
19. We ——n't near enough to see well.
20. ——n't you glad you could go?

EXERCISE 3

USING *IS*, *ARE*, *WAS*, AND *WERE* IN VERB PHRASES[1]

You may have observed that in predicating you can often express different shades of meaning by using two words instead of a single verb; as, "Fishes *swim*" and "Fishes *are swimming*." What is the difference in meaning here? You see the two words *are swimming* contain the same elements as the single word *swim*. Such a group of words used in place of a single word is called a *phrase* (you will study more about phrases later), and a phrase used in place of a verb is called a *verb phrase*.[2] Every word in a verb phrase must be either a verb or some form of a verb; for instance, *are swimming* is a verb phrase, but *are happy* is not, because *happy* is not a form of any verb. The only word not a form of a verb which may be part of a verb phrase is *to* when it is joined to a verb form, as in *seems to be*.

A. In order to understand verb phrases you must make sure of recognizing the verb forms that are not verbs. You will notice that in the verb phrases *are swimming*, *have gone*, *were seen*, *had walked*, *do come*, for instance, the

[1] For additional exercises on verbals and verb phrases see Appendix E.
[2] Note that Problem XXVII gives a fuller treatment of verb phrases.

words *swimming*, *gone*, *seen*, *walked*, and *come* do not *predicate*, though they express the same action that the verbs themselves — *swim*, *go*, *see*, *walk*, and *come* — express. (The verb in each verb phrase — the word that does the predicating — is the first word.) The forms of any verb that do not predicate may be called *verbals*.[1] Sometimes the same form may be a verb in one sentence and a verbal in another; as, "They *swim* very well" and "They will *swim* across the river."

I. Below are printed all the forms of several different verbs. Those in italics always predicate and are therefore always *verbs*; those in small capitals never predicate and are therefore always *verbals*; those in ordinary type may be either verbs or verbals. Prove, by the sentences that follow, that these statements are true.

walk	take	be
walks	*takes*	*am*
WALKING	TAKING	*is*
walked	*took*	*are*
	TAKEN	*was*
		were
		BEING
		BEEN

1. That tall man walking down the street is our new pastor.
2. He walks as if he were going somewhere.
3. We walked five miles into the country last Saturday.
4. I have walked even farther than that.
5. Few people walk well.
6. It is easy to walk well if one tries.

[1] It is not important or desirable at this stage to distinguish the kinds of verbals as infinitives and participles. The important point is to recognize them as *non*-predicating forms. The term *verbal* is convenient for this purpose.

7. It takes about twenty minutes to walk a mile.
8. Take time to think.
9. He will take your letter.
10. Somebody has taken a book from my desk.
11. The book taken from my desk must be returned.
12. You took it home last night.
13. Taking exercise daily is important.
14. I am going home.
15. You are learning some important facts.
16. This answer was wrong.
17. The man, being blind, had to be led by a little dog.
18. It has been unusually cold today.
19. Be good and you will be happy.

II. Sort the following verb forms into three groups: those that are always verbs, those that are always verbals, and those that may be either. Prove in sentences the correctness of your grouping.

think	sing	rang	coming	goes
thinks	singing	rung	came	going
thinking	sang	run	give	went
thought	sings	runs	gives	gone
find	sung	running	giving	lie
finds	ring	ran	gave	lain
found	rings	come	given	lies
finding	ringing	comes	go	lay

B. A **verb phrase** *is a group of words consisting of a verb and one or more verbals and having the uses of a verb.* (What are the uses of a verb?)

The verbs used with verbals in forming verb phrases are called *auxiliary* verbs. *Auxiliary* means *helping.* The forms of the verb *to be* are used as auxiliaries more often than any other verbs. The word *be* is called the root form,

though the forms of this verb (*am*, *is*, *was*, etc.) come from several different roots in Old English.

In the following sentences find the verb phrases, point out the verbs and the verbals in them, and tell what root form (simplest form) each of the verbals comes from. Since a verb phrase does the work of a verb, it is linking or predicate, transitive or intransitive, like a verb. See whether you can find the essential elements of these sentences, and classify the verb phrase or verb in each sentence. For example, in the first sentence the verb phrase *was lying* is composed of the verb *was* and the verbal *lying*, which is a form of the verb *lie*. It is a predicate verb phrase and is intransitive. Remembering your definition of the kinds of verbs, make definitions of linking and predicate and transitive and intransitive verb phrases.

1. A big Scotch collie was lying at his feet.
2. The trawler was laying mines.
3. The mason was laying a new walk in front of the church.
4. He was sitting in the same position for half an hour.
5. They were setting the table on the grass.
6. The oatmeal bread is rising well today.
7. Are you raising chickens or a pig?
8. The hen was sitting on fourteen eggs in a stolen nest.
9. We were lying in the hay in the barn.
10. Lying at his feet was a worn pocketbook.
11. He is lying in wait for you at the gate.
12. He was laying plans all winter.
13. She and her son are sitting in the garden talking things over.
14. The snow lay on the ground for six weeks.
15. Father laid his hand on my arm.
16. The habit of saving laid the foundation for his success.
17. He was happy with his first coupon.
18. They were only children at the time.

19. The boys were raising a fund for a new flag.
20. Are you asking all the questions necessary?
21. Were you sitting by the window last night?
22. Are we in time for the picture show?
23. Were you laying the foundation?
24. You were very patriotic at first.
25. Are you so now?

EXERCISE 4

PRONOUNCING TROUBLESOME VERBALS

Many verbals end in *-ing* — not *all* verbals, remember; nor are all words that end in *-ing* verbals. All depends on the meaning, of course. If you say "Reading, writing, and arithmetic were the only subjects taught in the early schools," *reading* and *writing* are not verbals any more than *arithmetic* is. Although they were originally derived from verbs, they have lost all their verb meaning and are here pure nouns, names of subjects of study. But the fact remains that many verbals end in *-ing*, a syllable which we are likely to clip in conversation. Verbals like those below have still another difficulty in pronunciation. Practice these and remember to pronounce the *y* before adding *-ing*. Mistakes in spelling these words often come from carelessness in pronunciation. Use each in a verb phrase in a sentence.

marry-ing	study-ing
bury-ing	empty-ing
carry-ing	envy-ing
hurry-ing	accompany-ing
steady-ing	worry-ing
pity-ing	scurry-ing

EXERCISE 5

MAKING GOOD CONVERSATIONS FOR EVERYDAY USE

If you really intend to improve your speech, you must do it not by adopting strange and difficult ways of saying things but by finding ways that are easy and natural — at least not too unnatural — and at the same time right. There is a better and a worse way even of asking for the evening paper. The better way is direct, clear, grammatical; the worse way is either wordy, or not clear, or ungrammatical, or all three together. Choose among the following ways:

"Has the paper come yet?"

"Has the evening paper come?"

"Have you seen the evening paper?" or

"Has n't anybody seen the evening paper around anywhere, have they?"

"Say, Jim, do you know where the paper is at?"

"Has the paper came yet?"

"If the paper had of come, you would of brought it to me, would n't you?"

"Where do you suppose that there paper can be at?"

"Is the evening paper anywheres around, do you know?"

Do you enjoy pointed, natural conversation in a book? Is it better than most talk that you hear? Here is reproduced a conversation from "Little Women" about very commonplace matters. What makes it interesting? Is it well worded? natural? It is here cast in dramatic form; that is, it is put down with the name of each speaker before his or her speech, and explanatory phrases in parentheses, as if it were a play. After you have discussed it in class, decide on some ordinary situation among those suggested below, and each of you make an ideal conversation to be used in such a situation.

Write these conversations in dramatic form and bring them to class, where perhaps it will be well to put some of them on the board. Try to decide which are the best ways of making some of the remarks that enter into these conversations and of asking the questions that would arise. Perhaps your ideal conversation will be a composite one, put together from those of all the class, and it may be preserved for the magazine.

Rule 4. *Use a comma or commas to separate from the rest of the sentence a name used in direct address.*

JO MAKES LAURIE'S ACQUAINTANCE[1]

SCENE. The back yard of the March house, overlooked by the Laurence mansion. Jo is digging paths in the snow. At the Laurence house all is still; nothing human is visible but a curly black head leaning on a thin hand at the upper window.

Jo. (*To herself*) There he is, poor boy! all alone and sick this dismal day. It's a shame! I'll toss up a snowball, and make him look out, and then say a kind word to him. (*She throws up a handful of soft snow; and the head turns, the face loses its listless look, the eyes brighten, and the mouth begins to smile.*)

How do you do? Are you sick?

LAURIE. (*Opening the window, and croaking hoarsely*) Better, thank you. I've had a bad cold, and been shut up a week.

Jo. I'm sorry. What do you amuse yourself with?

LAURIE. Nothing; it's as dull as tombs up here.

Jo. Don't you read?

LAURIE. Not much; they won't let me.

Jo. Can't somebody read to you?

LAURIE. Grandpa does sometimes; but my books don't interest him, and I hate to ask Brooke all the time.

[1] Louisa M. Alcott, Little Women. Copyright by Little, Brown, and Company.

Jo. Have someone come and see you, then.

LAURIE. There is n't anyone I'd like to see. Boys make such a row, and my head is weak.

Jo. Is n't there some nice girl who 'd read and amuse you? Girls are quiet, and like to play nurse.

LAURIE. Don't know any.

Jo. You know us. (*She laughs and stops.*)

LAURIE. So I do! Will you come, please?

Jo. I'm not quiet and nice; but I 'll come if mother will let me. I 'll go ask her. Shut that window, like a good boy, and wait till I come.[1]

SUGGESTED CONVERSATIONS ON EVERYDAY MATTERS[2]

1. You plan with two or three friends to improve each other's English.
2. You bring home a report card and exhibit it to your mother and father.
3. You and a friend decide to postpone going to the movies.
4. Three friends plan a country walk or a Scout hike.
5. You interview a friend of your father's to whom you have been sent on an errand.
6. Your employer has left you in the office to explain his absence and take messages; a stranger comes in.
7. You have trouble in ordering something over the telephone.
8. You talk over a desired purchase with your father.
9. You make inquiries concerning something you have lost.
10. You and an older brother, sister, or friend plan a surprise for some member of the family.
11. The family at table talk over the happenings of the day.
12. You apply for a job for Saturdays.
13. You talk over a lesson with a classmate.
14. A committee discusses ways of making the classroom more attractive.

[1] This may be used for dictation, as good drill in contractions.

[2] These may be acted if desired.

PROBLEM XXIV

TELLING A STORY IN CONVERSATION

Learning to write conversation is not so important as learning to write letters, of course, but it is interesting and profitable as drill in composition; besides, it may help to improve your own conversation. There are some special matters of good form connected with this problem which many pupils never master, though these are not really difficult if once they are clearly understood. Probably many of the mistakes in these particulars come from carelessness.

EXERCISE 1

STUDYING A STORY TOLD IN CONVERSATION

A. Study carefully the conversation below, which tells an interesting incident, and discuss together the points suggested in this assignment. Then copy carefully the shorter speeches, thinking of the reason for each mark of punctuation, for doing so will help you in Exercise 4 and ever afterward.

How is this conversation divided into paragraphs? Are explanatory parts written in separate paragraphs? Is each quoted *sentence* written as a separate paragraph? In the fifth paragraph who speaks? Why are all these remarks put into one paragraph? If you know Meg, Amy, Beth, and "Marmee," can you guess who made each of these remarks?

Why is the name of the speaker not always given? When it is given, does it come before or after the speech quoted? When a speaker quotes someone else, how is the inner quotation set apart from the speaker's own words?

Why is not the quoted part of "Her son, she said, who was in the army" put in quotation marks? Should every quoted sentence begin with a capital letter? Does every sentence quoted here end with a period, question mark, or exclamation point? Write Beth's speech and the explanatory part of the sentence with a period after the word "it," and see how the sentence looks. Why is the period wrong here, although the quoted sentence is declarative?

For the benefit of those who have not read "Little Women" it may be explained that the scene is in the Marches' sitting-room at tea time on the day during the Civil War when Mrs. March has been summoned to Washington to nurse her husband in a hospital there. Jo is about fifteen.

Jo's Gift

[Jo] came walking in with a very queer expression of countenance, for there was a mixture of fun and fear, satisfaction and regret, in it, which puzzled the family as much as did the roll of bills she laid before her mother, saying, with a little choke in her voice, "That 's my contribution towards making father comfortable and bringing him home!"

"My dear, where did you get it? Twenty-five dollars! Jo, I hope you have n't done anything rash?"

"No, it 's mine honestly; I did n't beg, borrow, or steal it. I earned it; and I don't think you 'll blame me, for I only sold what was my own."

As she spoke, Jo took off her bonnet, and a general outcry arose, for all her abundant hair was cut short.

"Your hair! Your beautiful hair!" "O Jo, how could you? Your one beauty." "My dear girl, there was no need of this." "She doesn't look like my Jo any more, but I love her dearly for it!"

As everyone exclaimed, and Beth hugged the cropped head tenderly, Jo assumed an indifferent air, which did not deceive anyone a particle, and said, rumpling up the brown bush, and trying to look as if she liked it, "It doesn't affect the fate of the nation, so don't wail, Beth. It will be good for my vanity; I was getting too proud of my wig. It will do my brains good to have that mop taken off; my head feels deliciously light and cool, and the barber said I could soon have a curly crop, which will be boyish, becoming, and easy to keep in order. I'm satisfied; so please take the money and let's have supper."

"Tell me all about it, Jo. I'm not quite satisfied, but I can't blame you, for I know how willingly you sacrificed your vanity, as you call it, to your love. But, my dear, it was not necessary, and I'm afraid you'll regret it, one of these days," said Mrs. March.

"No, I won't!" returned Jo stoutly, feeling much relieved that her prank was not entirely condemned.

"What made you do it?" asked Amy, who would as soon have thought of cutting off her head as her pretty hair.

"Well, I was wild to do something for father," replied Jo, as they gathered about the table, for healthy young people can eat even in the midst of trouble. "I hate to borrow as much as mother does, and I knew Aunt March would croak; she always does, if you ask for a ninepence. Meg gave all of her quarterly salary toward the rent, and I only got some clothes with mine, so I felt wicked, and was bound to have some money, if I sold the nose off my face to get it."

"You needn't feel wicked, my child; you had no winter things, and got the simplest with your own hard earnings," said Mrs. March, with a look that warmed Jo's heart.

"I hadn't the least idea of selling my hair at first, but as I went along I kept thinking what I could do, and feeling as if I'd like to

dive into some of the rich stores and help myself. In a barber's window I saw tails of hair with the prices marked; and one black tail, not so thick as mine, was forty dollars. It came over me all of a sudden that I had one thing to make money out of, and without stopping to think, I walked in, asked if they bought hair, and what they would give for mine."

"I don't see how you dared to do it," said Beth, in a tone of awe.

"Oh, he was a little man who looked as if he merely lived to oil his hair. He rather stared, at first, as if he was n't used to having girls bounce into his shop and ask him to buy their hair. He said he did n't care about mine, it was n't the fashionable color, and he never paid much for it in the first place; the work put into it made it dear, and so on. It was getting late, and I was afraid, if it was n't done right away, that I should n't have it done at all, and you know when I start to do a thing, I hate to give it up; so I begged him to take it, and told him why I was in such a hurry. It was silly, I dare say, but it changed his mind, for I got rather excited, and told the story in my topsy-turvy way, and his wife heard, and said so kindly, —

"'Take it, Thomas, and oblige the young lady; I'd do as much for our Jimmy any day if I had a spire of hair worth selling.'"

"Who was Jimmy?" asked Amy, who liked to have things explained as they went along.

"Her son, she said, who was in the army. How friendly such things make strangers feel, don't they? She talked away all the time the man clipped, and diverted my mind nicely."

"Did n't you feel dreadfully when the first cut came?" asked Meg, with a shiver.

"I took a last look at my hair while the man got his things, and that was the end of it. I never snivel over trifles like that; I will confess, though, I felt queer when I saw the dear old hair laid out on the table, and felt only the short, rough ends on my head. It almost seemed as if I'd an arm or a leg off. The woman saw me look at it, and picked out a long lock for me to keep. I 'll give it

to you, Marmee, just to remember past glories by; for a crop is so comfortable I don't think I shall ever have a mane again."

Mrs. March folded the wavy chestnut lock, and laid it away with a short gray one in her desk. She only said "Thank you, deary," but something in her face made the girls change the subject, and talk as cheerfully as they could about Mr. Brooke's kindness, the prospect of a fine day tomorrow, and the happy times they would have when father came home to be nursed. — LOUISA M. ALCOTT, "Little Women" [1]

B. For further practice see the conversations in Problems XV and XXIII.

EXERCISE 2

APPLYING RULES FOR WRITING CONVERSATION

Change the conversation between Laurie and Jo in Problem XXIII into the story form, adding the explanatory words sometimes before and sometimes after the quoted speeches. Do not forget that *said* and *asked* are not the only verbs to use. What other more definite and picturing verbs can you think of that mean *say* or *ask*? In putting this conversation into story form observe the following rules, which it may be well for you to memorize:

Rule 5. *In writing conversations:*

1. *Put into a separate paragraph every speech of each speaker, whether one word or several sentences.*

2. *Begin a quoted sentence, like any other sentence, with a capital letter.*

3. *End a quoted sentence, like any other sentence, with a period, an exclamation mark, or a question mark; but place a comma instead of the period when the explanatory part follows the quotation.*

[1] Copyright by Little, Brown, and Company.

4. *Separate all the quoted words of each speaker from the unquoted words by quotation marks.*

5. *Place the quotation marks outside the mark of punctuation that closes the quotation.*

6. *If the unquoted words come first, follow them with a comma.*

7. *If the unquoted words come last, precede them by the mark that would naturally close the quotation, but use a comma in place of the period.*

8. *If the unquoted words come in the middle of a sentence, usually separate them from the quoted words on each side by commas.* (There are some difficulties about this form. You need not put the unquoted words in the middle of a quoted sentence unless you are sure you know how to punctuate them correctly.)

The diagrams below show the form for simple quotations. *C* means a capital letter; *s*, a small letter. More than one sentence might be in the speech quoted. Try filling in these forms with imaginary remarks. Note that the verb *said* and its equivalents are transitive, and the quoted sentence all taken together is the object; for example:

1. She ⌜said⌝ a kind word to Laurie.
   (1 = ⌜said⌝; 2 and 3 = ⌜said⌝; 4 = a kind word)
2. She ⌜said⌝, "I'm sorry you're sick."
   (1 = ⌜said⌝; 2 and 3 = ⌜said⌝; 4 = "I'm sorry you're sick.")
3. "I'm sorry you're sick," she ⌜said⌝.
   (4 = "I'm sorry you're sick,"; 1 = ⌜said⌝; 2 and 3 = ⌜said⌝)

Of course the object could not be separated from the verb by a period.

I

1. He said, "(C)——."
2. He asked, "(C)——?"
3. He exclaimed, "(C)——!"

II

1. "(C)——," he said.
2. "(C)——?" he asked.
3. "(C)——!" he exclaimed.

III

1. "(C)——," he said, "(s)——."
2. "(C)——," he asked, "(s)——?"
3. "(C)——," he exclaimed, "(s)——!"

EXERCISE 3

STUDYING VERB PHRASES OFTEN USED IN CONVERSATION

A. You have seen that the verb *to be* is one of the most common auxiliaries used in making verb phrases. In this exercise you will study some more verb phrases in which *is*, *are*, *was*, and *were* are the verbs.

You remember that transitive verbs express action that involves something besides the actor; as, He *opened* the window. The word in the predicate that represents the other thing besides the actor involved in a transitive act is called the object. Now since both the actor and the other thing are *involved* equally in the act, — both absolutely necessary to it, — we may talk about the other thing as well as about the actor.

We may say, for instance, "The window was opened by Laurie." In this sentence there *is no object*; the word that was the object has become the subject, because we are now talking about the window. But there are TWO — Laurie and the window — involved in the act of opening, just the same as if we said the sentence in the first way, and so the verb phrase *was opened* is transitive, though it does not

need an object. Notice that the phrase is made with a form of the verb *to be* plus a verbal. The verbal *opened* has the same form as the verb *opened*, but we know it does not predicate here, since *was* does the predicating.

A verb or a verb phrase whose subject represents the actor is said to be *active*. A verb phrase like *was opened*, whose subject does not represent the actor, is said to be *passive*. (Only verb phrases, never verbs, can be passive.)

In these sentences find the essential elements and classify the verbs as transitive or intransitive, showing who or what is the actor and who or what is involved in the act besides the actor. Then if the verb is transitive recast the sentence, making the direct object the subject and using a passive verb phrase. Why can only *transitive* verbs have a passive form? Show that the same two things are still involved in the act, even if the actor is not mentioned. Show also that each passive verb phrase is made of a form of the verb *to be* plus a verbal. Prove that each passive phrase is passive. Which form of the sentence is more vigorous and pleasing, the active or the passive? In your own writing use the passive only when you have a good reason for doing so.

1. Mrs. March took Jo's twenty-five dollars to Washington.
2. The family asked a dozen questions.
3. Hannah did the ironing before supper.
4. She gave her choicest possession for her father's sake.
5. Her mother laid the lock of chestnut hair in her desk.
6. She spoke her words bravely.
7. Jo threw some soft snow at the window.
8. She brought a dish of blancmange to Laurie.
9. Nobody knew her real feelings.
10. Jo saw a curly dark head in the window.
11. She came in at last.

12. Laurie lay with his head on the window sill.
13. Laurie laid his head on the window sill.
14. Laurie ran out to look for Jo.
15. The family ate supper as usual.

In the following sentences supply the right form of the verb *to be* to make the verb phrases. Then copy the sentences, — they contain a good many words often misspelled, — number the essential elements, and classify the verb phrases as transitive or intransitive. Which of the phrases are transitive and yet have no object? Prove that these are transitive.

1. He —— lying with his head on the window sill.
2. Her cropped hair —— not seen at first.
3. Amy —— studying her lessons.
4. —— those questions raised by anyone at the time?
5. She —— hurrying to get back before dark.
6. Now the family —— worrying about her.
7. Jo —— carrying a roll of bills.
8. "Little Women" —— written by Louisa M. Alcott.
9. A light snow —— flying in the air.
10. The story —— not soon forgotten.

B. Another verb commonly used as an auxiliary is *do.* The present and past tenses help to make some of our most common verb phrases; as, "*Do* you *know* that story?" "Indeed I *do* [know it]." "He *does* n't *understand.*" "I *did want* that book." In questions, where the auxiliary is generally placed first and often separated from the rest of the phrase by several words, it is easily overlooked in analyzing the sentence. *Not* is very often contracted with this auxiliary in conversation; in writing these contractions be sure to place the apostrophe properly. (Spell *does* and *does n't.*)

What does *does n't* mean? What does *don't* mean? Both express present time; with noun subjects which is singular? Which should you use after each of the following: *the children, the boys, the lake, the apple tree, the clouds, the chickens, the car, the potatoes, the engineer, he, she, it*?

Find several verb phrases made with the auxiliary *do* in the conversation from "Little Women" in Exercise 1. Point out the subject substantive of each and tell whether it is singular or plural.

In the following sentences supply the proper form of the verb *do* to make the verb phrases, expressing present time in each. Classify the verb phrases as transitive or intransitive.

1. —— you know the road?
2. —— mother know the secret?
3. The family doctor —— n't think that there is any danger. (The clause "that there is any danger" is the direct object.)
4. —— n't he come every day?
5. He —— n't want much.
6. It —— n't make any difference.
7. —— n't he like the new record?
8. Why —— n't he study harder?
9. Why —— n't it rain?
10. My table —— n't stand very steady.

EXERCISE 4

TELLING A STORY IN CONVERSATION

Write a story of an incident somewhat shorter than the story of Jo's gift, telling as much of it as possible in conversation. This time one of your chief problems is to get the form exactly right, but try at the same time to make the conversation natural, interesting, and well worded. Be sure to use correctly the verb phrases you have been studying.

Do not make your speeches ungrammatical this time, though many interesting characters speak very ungrammatically. Look out for the apostrophe in contractions and for other matters of spelling that have been called to your attention.

You may all choose the same situation from those suggested here, or you may each choose a different one.[1] (Remember your magazine.)

1. Jack comes in late for supper, much excited, and tells what he saw on the way home.

2. Alice and Lucille have a little adventure that leads to their finding some pleasant work to do in vacation, and they tell their mother about it.

3. Each member of the family has his own opinion of the report card that Margaret brings home, and Margaret explains the sudden drop in her grades.

4. Harold has seen the dog do something that none of the rest of the family thought he had sense enough to do.

5. Susan and Beth tell about the hard time they had with their camp fire.

6. Nick's appearance when he comes in arouses his small brother's suspicions, and his mother takes a hand in the conversation.

7. You give the family an account of an incident at the party.

8. You ask an older brother's advice about what happened on the playground.

9. You appear at school with a new bicycle and tell how you got it.

10. You explain to your mother a large hole in your new coat.

11. While visiting some place of historical interest you find an old man who can answer your questions.

12. While cleaning up your new back yard you make an unexpected acquaintance.

[1] An imaginary conversation between historical characters or between animals may be part of an individual or group project. See Appendix G.

The conversations below may help you. Can you write better ones, making them both natural and interesting?

The Cause of the Quarrel

"Oh, Bobby, why did you let that rabbit out? Can't you ever let my things alone?" growled Marie.

"Aw, Sis, I did n't mean to hurt your old rabbit. The dog bit it," was Bobby's poor excuse.

"Well, who left the door open, I'd like to know?" asked "Sis."

"I guess I did, but I did n't mean to, honestly," Bobby admitted.

"If you ever dare do that again, I 'll tell Mother on you, and then you 'll get what you deserve, you old mean thing," threatened Marie.

Bobby was afraid his sister would tell on him, and he did n't want to make her any angrier than she already was; so he just said the same thing over again.

"You know I did n't mean to. I can't always remember to shut the cage door. I'm awfully sorry, Sis."

"Yes, you 're always sorry for your mischievous tricks," sarcastically remarked Bobby's sympathetic sister.

"Oh, if I only did n't have a big sister," groaned Bobby, and his sister for the moment felt the same way about him.

The Prize of the Season

"At last I 've got a bite!" Byron exclaimed triumphantly.

"Another variety of weed, I suppose," was Daddy's incredulous reply.

Daddy, Byron, and I had gone out at five o'clock and rowed over to Diamond Reef, a distance of about three miles from Big Island, and there we fished in the early morning. Now it was about half past seven and we were discouraged, tired, and cross, having caught only one small bass; in the meantime, we seemed to be dredging the lake of all the weeds in that vicinity.

" It 's too heavy for weeds, and it does n't wiggle like a fish," remarked Byron.

We, meaning Daddy and I, were n't paying much attention, when suddenly Byron gasped aloud. He was looking over the edge of the boat with his mouth and eyes wide open.

Daddy realized that this was very unusual, and he too looked over the side of the boat; then he said to me, " Stay on that side of the boat," and to Byron, " You have the prize of the season. Let 's take it home."

" First catch your hare," was Byron's sage remark, but this question was soon settled, for the " thing " gave a flop.

" Look out ! " cried Daddy.

" I 've got it ! I 've got it by the tail ! " shouted Byron.

" Hold on tight," said Daddy, as he began to untie the anchor rope.

I was dying of curiosity meanwhile. All I could see was Byron grasping something with both hands, and every now and then saying, " Down, Jocko, down ! " in a soothing tone. Daddy in the meantime had seized the rope, put a running noose in it, and now leaned over the side of the boat and adjusted it to the " thing," then pulled, and Byron pulled, too.

I moved into the end of the boat with more haste than dignity as the prize was pulled in.

It was a turtle about three feet long and two and a half feet wide, with green moss on its back, but otherwise it was black.

" I guess this is enough for one day," said Daddy with a chuckle; so we went home with our moss-grown friend tied in the boat.

We kept him all day, and called him, " Jocko Honey-baby Moss-back." In the afternoon we carved " 1919 " on his back and towed him back into the woods, knowing he would find his way to the lake again and hoping he would not visit our bathing beaches, as turtles are not desirable companions.

If you should happen to find him, please tell me, because I should like to see my " moss-grown " friend again.

PROBLEM XXV

DRAMATIZING A STORY OR A SCENE

EXERCISE 1

PLANNING A PLAY

Perhaps you have acted many little plays, and even made some, during your six or more years in school. Now that you are working on conversation, it will be worth while to write a play together or to dramatize some story, scene, or situation from real life. If you choose you may give this play yourselves, or you may write one for the younger children to act and perhaps help to train them.

The dramatic form has already been shown (in Problem XXIII), and it is not necessary here to print a whole play or even a scene, since doubtless the library furnishes many models. Do not undertake anything too long or elaborate, and plan together carefully before any of you begin to write. If you have not before attempted dramatizing, it will be well to start with a single scene or a very short story, such as one of Æsop's fables or a short fairy story, for the lower grades to act.

You may read aloud first the scene in Exercise 4, acting the parts. Or you may arrange a scene from a book you are reading — a scene in which most of the speeches are already set down by the author; for example, the part from "Treasure Island" where the buccaneers give Silver the "black spot." "Cuore" is full of short stories and incidents

that would make capital little plays, of varying lengths and difficulties. One of these, which you can arrange for the primary-school children, is printed here; others would be suitable for you or older pupils to act. "Ali Cogia" and other stories from the "Arabian Nights"; stories from

ITALIAN CHILDREN CONTRIBUTING TO THE RED CROSS

"Puck of Pook's Hill"; scenes from "The Legend of Sleepy Hollow"; parts of "The Birds' Christmas Carol" or "A Man without a Country" — any of these and many more would make interesting plays.

Perhaps some of you who have tried your hands at this sort of thing may prefer to write original scenes to be acted for the benefit of the Red Cross or some other good cause.

If you wish to be more "practical" you may prefer to dramatize a scene such as you may take part in some time in real life; for example, selling some worthy article to a reluctant customer, organizing a society, making plans for a trip, securing a good position, persuading a friend to join you in some club or in some enterprise.

While you are planning and working out your plays you can go on with the next exercises, which are meant to help you in making your speech — and the speeches in your plays — correct and at the same time easy and natural.

In planning see first what characters are necessary for the action of your story; next, what are the most important scenes of action; next, exactly what action takes place at each scene. If there is only one setting, so much the better. Be sure that you plan for only a few scenes at most; and if some links in the action are left out of these scenes, let some character in the play make a remark that will show what has happened off the stage. Remember that in a play the *author* can explain nothing; at the beginning of a scene he can make a bare statement of time and place, but all else must be made clear by the speeches and actions of the people on the stage. If the play is written to be read, and not acted, it must have stage directions to tell what people do or how they look as they speak. Try something very simple at first.

The following story may be dramatized, or it may suggest a similar bit of action that might take place in an American town. The scene here is Italy, of course, and the money Italian. At the old normal rate of exchange, centesimi are worth about a fifth of a cent each, and a soldo equals a cent; a lira is worth about twenty cents, like the French franc.

The Chimney Sweep

November 1

Yesterday afternoon I went to the girls' school building, near ours, to give the story of the boy from Padua to Silvia's teacher, who wished to read it. There are seven hundred girls there. Just as I arrived they began to come out, all greatly rejoiced at the holiday of All Saints and All Souls; and here is a beautiful thing that I saw:

Opposite the door of the school, on the other side of the street, stood a very small chimney sweep, his face entirely black, with his sack and scraper, with one arm resting against the wall, and his head supported on his arm, weeping copiously and sobbing. Two or three of the girls of the second grade approached him and said, "What is the matter, that you weep like this?" But he made no reply, and went on crying.

"Come, tell us what is the matter with you and why you are crying," the girls repeated. And then he raised his face from his arm — a baby face — and said through his tears that he had been to several houses to sweep the chimneys and had earned thirty soldi, and that he had lost them, that they had slipped through a hole in his pocket,— and he showed the hole,— and he did not dare to return home without the money.

"The master will beat me," he said, sobbing; and again dropped his head upon his arm, like one in despair.

The children stood and stared at him very seriously. In the meantime other girls, large and small, poor girls and girls of the upper classes, with their portfolios under their arms, had come up; and one large girl, who had a blue feather in her hat, pulled two soldi from her pocket and said, "I have only two soldi; let us make a collection."

"I have two soldi, also," said another girl, dressed in red; "we shall certainly find thirty soldi among the whole of us"; and then they began to call out: "Amalia! Luigia! Annina! — A soldo. Who has any soldi? Bring your soldi here!"

Several had soldi to buy flowers or copy books, and they brought them; some of the smaller girls gave centesimi; the one with a blue feather collected all and counted them in a loud voice, "Eight, ten, fifteen!"

But more was needed. Then one larger than any of them, who seemed to be an assistant mistress, made her appearance and gave half a lira; and all made much of her. Five soldi were still lacking.

"The girls of the fourth class are coming; they will have it," said one girl. The members of the fourth class came, and the soldi showered down. All hurried forward eagerly; and it was beautiful to see that poor chimney sweep in the midst of all those many-colored dresses, of all that whirl of feathers, ribbons, and curls. The thirty soldi were already obtained and more kept pouring in; and the very smallest, who had no money, made their way among the big girls and offered their bunches of flowers, for the sake of giving something. All at once the portress made her appearance, screaming, "The Signora Directress [the head mistress]!"

The girls made their escape in all directions, like a flock of sparrows; and then the little chimney sweep was visible, alone, in the middle of the street, wiping his eyes in perfect content, with his hands full of money; and the buttonholes of his jacket, his pockets, his hat, were full of flowers, and there were even flowers on the ground at his feet. — EDMONDO DE AMICIS, "Cuore"

EXERCISE 2

PRACTICING COLLOQUIAL CONTRACTIONS

In speaking we properly enough use contractions that we should not use in formal connected writing, and, as you have already discovered, many of these contractions are necessary in reporting conversation. Most of the common ones are contractions of the verb with its pronoun subject or with *not*. These are correct in familiar conversation;

indeed, conversation without them is likely to sound rather stiff and stilted. One word sometimes used instead of some of these contractions is *not* a word in good use. This is the word *ain't*, or its other form, *hain't*. These are never right and should have been dropped before you finished even three years of school. (See Appendix A.)

Instead of *ain't* or *hain't* say { is n't / [I]'m not / are n't / has n't / have n't }

A. Here are the most common contractions with the most common verbs and pronouns:[1]

I.	I'm	we 're
	you 're	you 're
	he 's	they 're
	she 's	
	it 's ('t is)	
II.	I'm not	we 're not, we are n't
	you 're not, you are n't	you 're not, you are n't
	he 's not, he is n't	they 're not, they are n't
	she 's not, she is n't	
	it 's not, it is n't, 't is n't	
III.	was n't, were n't	
IV.	does n't, don't, did n't	
V.	has n't, have n't, had n't	
VI.	I 'll	we 'll
	you 'll	you 'll
	he 'll	they 'll
	she 'll	

[1] By this time you should make no mistakes in the spelling of contractions.

Use each of these contractions in a sensible sentence to help make a verb phrase. Write these sentences and use in them some of the verbals (from the last two problems) which you have been learning to spell. Underline the verb phrase in each sentence and classify it if you can. Let some of your sentences be interrogative and some declarative. In class dictate to each other for board work some of each kind to be written as quotations, with the *he said* sometimes before and sometimes after the quoted sentences.

Be sure in this exercise to have your verbs singular or plural to agree with the number of the subject. Which is plural, *has n't* or *have n't*?

B. Substitute the right contraction for *ain't* in each of these sentences.

1. He ain't going. 2. Ain't he a good one? 3. I ain't seen him lately. 4. We ain't ready yet. 5. Ain't you going? 6. It ain't raining now. 7. Ain't I invited? (There is no good contraction to be used here.) 8. Ain't you been in yet? 9. I ain't sure. 10. Ain't they foolish, though? 11. Dinner ain't even begun. 12. Ain't you done the dishes yet?

EXERCISE 3

PRACTICING AFFIRMATIVE AND NEGATIVE SENTENCES

What is the difference between saying "I'm ready" and saying "I'm not ready"? In the first sentence you predicate your readiness affirmatively; in the second you predicate it negatively, — that is, you deny that you are ready. The negative is the exact opposite of the affirmative. *A sentence that denies the predication is called negative.* Other sentences are called affirmative. The sentence-word for the affirmative is *yes*; that for the negative is *no*. Each of

these words takes the place of a whole sentence sometimes. (See Rule 6, page 265, for punctuation.)

The most common negative is *not*; and, as you have already seen, this is frequently contracted into *n't*. *No* is the other common negative. Most of the other negatives are compounds of *not* and *no* with other words. What does each of these negative words mean: *never, none, nothing, nobody, neither*? Two negatives that only partly deny are *hardly* and *scarcely*.

If you use *not* to deny a predication, do not use any other of these negative words in the same predication. The so-called *double* negative is incorrect nowadays (see Appendix A); for example, "I did n't know nothing about it." What are the two negatives here? In what two ways may you make this remark correct, using only one negative word?

Make these affirmative sentences negative and the negative sentences affirmative, and correct any double negatives that you find, as well as other mistakes, giving your reasons.

1. I found it. **2.** I have found it. **3.** He saw me. **4.** Did you see me? **5.** Have n't you seen him lately? **6.** He was sitting on the wet ground. **7.** I did n't get none. **8.** He was n't lying still. **9.** Mother has n't lain down to rest today. **10.** That was a pretty sight. **11.** There were three eggs left. **12.** There was n't any sugar in the jar. **13.** There is n't a match in the house. **14.** There are n't any matches left. **15.** We did n't bring none. **16.** We have n't brought any. **17.** He has n't gone yet. **18.** Has she gone to the station? **19.** Have n't they written home at all? **20.** They ain't got the shadow of an excuse. **21.** There ain't no sense in it. **22.** Don't he want none? [Look sharp here!] **23.** Does n't there seem to be none there? **24.** He wants a good shaking! **25.** We want our dreams to come true. **26.** She wants a blue hair ribbon. **27.** Johnny wants a new knife. **28.** They never seen nothing at

all. **29.** He ain't been here for a long time. **30.** They have gone to meet their father. **31.** It was n't me. **32.** Was n't you the one? **33.** You and me ain't seen none of the best part yet. **34.** It is n't him after all. **35.** He was lieing where I left him. **36.** Was n't they carrying the lunch? **37.** Was n't none of you at the party? **38.** We did n't get no help with this exercise. **39.** There ain't no use in trying. **40.** Have you seen all the mistakes and corrected them? **41.** I can't hardly understand you. **42.** He can hardly wait. **43.** The baby can scarcely reach the table. **44.** We could n't hardly get in at all. **45.** She don't hardly know yet.

EXERCISE 4

WRITING CONVERSATION: REVIEW (DICTATION OR COPYING)

While you are working on the class play or the individual plays, and perhaps acting them, copy or take from dictation the following passage from "Understood Betsy," by Dorothy Canfield. Read it aloud in class. It is a good example of how conversation can show what is happening and reveal character. It is also good practice in punctuation and capitalization and, besides, contains a large number of simple words that are often misspelled. (Are any of them on your spelling lists?) Why is a name used in speaking *to* someone set apart from the sentence with a comma or commas? When are two commas needed?

Rule 6. Yes, no, and such words as well, why, now, preceding a sentence, are set off by commas. (Occasionally these words are written with exclamation marks instead of commas. When do you think such a mark would be appropriate?)

There is too much here for one lesson; how might you divide it?

Cousin Ann, in a very short old skirt and a man's coat and high rubber boots, was just poking some more wood into the big fire which blazed furiously under the broad, flat pan where the sap was boiling. The rough, brown hut was filled with white steam and that sweetest of all odors, hot maple sirup. Cousin Ann turned her head, her face very red with the heat of the fire, and nodded at the child.

"Hello, Betsy, you 're just in time. I 've saved out a cupful of hot sirup for you, all ready to wax."

Betsy hardly heard this, although she had been wild about waxed sugar on snow ever since her very first taste of it. "Cousin Ann," she said unhappily, "the Superintendent visited our school this afternoon."

"Did he?" asked Cousin Ann, dipping a thermometer into the boiling sirup.

"Yes, and we had *examinations*!" said Betsy.

"Did you?" said Cousin Ann, holding the thermometer up to the light and looking at it.

"And you know how perfectly awful examinations make you feel," said Betsy, very near to tears again.

"Why, no," said Cousin Ann, sorting over sirup tins. "They never made me feel awful. I thought they were sort of fun."

"*Fun!*" cried Betsy, indignantly, staring through the beginnings of her tears.

"Why, yes. Like taking a dare, don't you know. Somebody stumps you to jump off the hitching-post, and you do it to show 'em. I always used to think examinations were like that. Somebody stumps you to spell 'pneumonia,' and you do it to show 'em. Here 's your cup of sirup. You 'd better go right out and wax it while it 's hot."

Elizabeth Ann automatically took the cup in her hand, but she did not look at it. "But suppose you get so scared you can't spell 'pneumonia' or anything else!" she said feelingly. "That 's what happened to me. You know how your mouth gets all dry and your knees —" She stopped. Cousin Ann had said she did *not*

know all about those things. "Well, anyhow, I got so scared I could hardly stand *up*! And I made the most awful mistakes — things I know just as *well*! I spelled 'doubt' without any 'b' and 'separate' with an 'e,' and I said Iowa was bounded on the north by *Wisconsin*, and I — "

"Oh, well," said Cousin Ann, "it does n't matter if you really know the right answers, does it? That 's the important thing."

This was an idea which had never in all her life entered Betsy's brain. — DOROTHY CANFIELD, "Understood Betsy"

EXERCISE 5

WRITING A SHORT PLAY (OPTIONAL[1])

When you have planned the characters, scenes, and action of your play or plays, together or individually, write them in good form. Try to make the wording natural to the characters and at the same time good English — unless there may be characters who have to speak bad English. Put in such stage directions as are necessary. You know that if you wish to hold the interest of your audience you must make every link in the story clear and not show exactly how it is coming out until as near the end as possible. Where should the list of characters appear? If you have several scenes how will you mark the divisions? Study some good edition of a play to see how the form looks in print. There are two or three ways of separating the names of the speakers from what they say; choose one good way for all the class to use. Since not all the plays or scenes can be acted, you might publish some of the best in the class magazine.

[1] Work on individual or group projects may be substituted for this exercise.

PROBLEM XXVI

UNDERSTANDING SENTENCES: COMPOUNDING[1]

One of the most important ideas that you can get is the idea of coördination. It runs through our thinking about all sorts of things besides grammar and composition. *Coördinate* means *of equal rank.* What officer in the army is coördinate with a lieutenant? with a general? with a captain? One admiral is coördinate with another admiral, one member of a section gang with another member, and so on, wherever there is any organization. Yet at the same time all the lieutenants or all the members of the gang are *subordinate* to someone else. (What does *subordinate* mean? In a good dictionary look up the derivation of these two new words. What other words do you know that begin with the suffixes *con* or *co* and *sub*? By the way, how did the *suburbs* of a city come to be so named?) In the physical world we may say that one arm is coördinate with another arm, one electric light in the chandelier with another light in the same chandelier, and so on. In speech one independent sentence is coördinate with another independent sentence, and you will see that any element of a sentence may be composed of two or more coördinate parts.

[1] Composition work begun in the previous problems should be continued during the study of compounding and of verbs and verb phrases (Problem XXVII).

EXERCISE 1

ILLUSTRATING COÖRDINATION

Study carefully the introductory paragraph of this problem and tell what you understand is meant by coördination. Illustrate coördination and subordination in other ways from the fields of business, the physical world, or composition and grammar. Have you already found a few coördinate parts in some of the sentences you have analyzed? These have been put in to see what you would think of them. Have you already had a warning about too much coördination in oral themes caused by the careless use of *and's*?

EXERCISE 2

STUDYING COMPOUND SENTENCES

When two or more coördinate sentences or parts of sentences are joined, they form what is called a *compound* sentence or part of a sentence. *Compound* means *placed together*: the parts are put, not one inside the other, but side by side; as, "Elizabeth Ann took the cup in her hand, but she did not look at it." What are the two statements here that might be independent and separate sentences? Point out the essential elements of each.

A ***compound sentence*** *is a sentence consisting of two or more single sentences.*[1]

The single sentences which are joined to make a compound sentence may have, besides their essential elements, subordinate parts, — phrases or clauses or single words, — modifiers which you will study later. All that you need to

[1] See Exercise 5 for the distinction between a compound sentence and a compound predicate.

look for now are the main divisions of the compound sentences and the essential elements of these.

A. Tell whether each of the following sentences is single or compound, and separate the compound sentences into the single sentences that are joined to make them:

1. Look intently enough at anything, and you will see something that would otherwise escape you. 2. I thought of the remark as I sat on a stump in an opening of the woods one spring day. 3. I saw a small hawk approaching; he flew to a tall tulip tree, alighting on a limb near the top. 4. He eyed me and I eyed him. 5. Then the bird disclosed a trait that was new to me. 6. He hopped along the limb to a small cavity near the trunk; then he thrust in his head, pulled out some object, and fell to eating it. 7. After partaking of it for some minutes he put the remainder back into his larder. 8. Then he flew away. 9. I had seen something like feathers eddying slowly down as the hawk ate, and on approaching the spot I found the feathers of a sparrow here and there clinging to the bushes beneath the tree. 10. The hawk then, commonly called the chicken hawk, is as provident as a mouse or squirrel, and lays by a store against a time of need; but I should not have discovered this fact had I not held my eye to him.

B. Copy the following sentences, numbering the essential elements of each single sentence and of each part of each compound sentence. In parentheses after each sentence label it as single or compound. Underline the verb or verb phrase in each predicate and be ready to classify it. For example:

The children[1] don't[2] want[3] to study[4] tonight, and I[1] am[2] too busy[3] to help them. (Compound.)

1. The children don't want to study tonight, and I am too busy to help them.

2. You won't be sorry for your kindness; these old women will never forget you.

3. The sugar is all gone, and these grocers have n't any more.

4. This week has seemed very long, and tonight is only Wednesday.

5. Instead of being early, every one of us was late.

6. These shoes are beginning to wear out.

7. February generally has only twenty-eight days, but it has in it at least three important birthdays.

8. His business was prosperous, but he was eager to move into the country.

9. A friend does n't believe ill of us without proof.

10. Were you too tired to go last night?

11. The women were making comfort bags, the children were having lessons in knitting, and many of the older boys were beginning regular drill.

12. Don't tear up your old grammar exercises at once, but be sure of every correction.

13. Does n't the doctor know about that cough, and is n't he coming this minute?

EXERCISE 3

RECOGNIZING AND USING COÖRDINATING CONJUNCTIONS

As you have probably noticed, the parts of compound sentences are usually joined by connectives. A compound sentence is like a train of cars, each car complete in itself and separable from others; the cars are linked together by couplers. *And, but,* and *or* or *nor* are the most common of these couplers, or *conjunctions*; and because they connect coördinate parts and show this coördination, they are called *coördinating* or *coördinate* conjunctions. Define a coördinating conjunction. Which of these four coördinating conjunctions is by far the most common? Is it too common? Find the coördinating conjunctions that connect parts of compound sentences in Exercise 2, *B*. What mark of punctuation precedes each?

Rule 7. *Almost always use a comma before* ***and, but,*** *or* ***or*** *(or* ***nor****) when it connects the parts of a compound sentence.*

In Exercise 2, *A*, you will find a sentence in which the comma is omitted because the parts are so short and so much alike. You will also find some compound sentences in which the conjunctions are omitted. What mark of punctuation is then used? For the present in your own work use the conjunctions with commas before them.

What is the difference in meaning between *and* and *but*? *And* is a plus sign; *but* shows a contrast; *or* indicates a choice. Find in your readers or other books from five to ten good examples of compound sentences joined by any of these coördinating conjunctions preceded by a comma, and copy them carefully, omitting the commas. In class exchange papers and supply the commas; underline the coördinating conjunctions between the parts of compound sentences (pay no attention to any that may appear elsewhere) and put in brackets each of the single sentences so joined. Be sure to select interesting sentences, not too hard and not too easy for the majority of the class. Try changing some of the *but's* to *and's*, and the *and's* to *but's*, and note the differences in meaning.

EXERCISE 4

CORRECTING FALSE COÖRDINATION

Since *and*, *but*, and *or* or *nor* are coördinating conjunctions, they should never be used to join unlike groups of words — for example, to join a sentence with a piece of a sentence (see the third sentence below); nor should they express a connection between thoughts that do not belong

together (see the first sentence below). The false coördination illustrated below is as bad as hitching up a goat and a horse to form a team.

A. Tell why each of these sentences is wrong, and correct it to make either one or two good sentences. Each sentence should be the expression of a single complete thought.

1. Herbert Lansing is captain of our baseball team, and the north pole has been discovered.
2. Colonel Jarvis's gun weighed fifteen pounds, and he killed the lion with it.
3. By the side of the road sat a small boy crying, but who was soon comforted by a stick of candy.
4. This is a troublesome error, and which requires care to avoid.
5. I had on my new silk dress, and we ran all the way.
6. "Kidnapped" is an exciting story by Stevenson, and which I enjoyed almost as much as I did "Treasure Island."
7. "Treasure Island" is as interesting as a dime novel, but which teachers don't object to your reading.
8. We followed the guide to the cabin, and the road was very muddy.
9. Jimmy wore a red necktie, and everybody liked him.
10. The dome of the statehouse is gilded, and we climbed up into it to see the country around Boston.

B. Make five sentences illustrating good coördination.

EXERCISE 5

STUDYING COMPOUND PREDICATES AND ESSENTIAL ELEMENTS

No sentence is compound unless each part would be a complete sentence if used alone. But often we wish to make two distinct predications of the same person or thing

in a single sentence; as, "I hurried to the bank and bought my bond." What two acts are predicated separately? What two predicates are joined here? Point out the essential elements of this sentence and show that the predicate is compound. What is the subject? Notice that a comma is not used before the *and* here. It might be used, if necessary, for clearness, but it seldom is.

A. Using some of the verbals and verb phrases you have practiced, supply two sensible predicates for each subject, and note that each of the resulting sentences is single, not compound, because it has only one subject.

1. We —— and ——.
2. The men from the factory —— and ——.
3. The children —— but ——.
4. As far as we could see, the road —— and ——.
5. He —— and ——.
6. The little fellow —— and —— and ——.
7. You —— or ——.
8. The riders —— but ——.

When you have made good sentences, number the essential elements in each to be sure that you have both a predicate element and a linking element in *each part* of the predicate. For example: We[1] bought[2 and 3] the lumber[4] and are[2] building[3] the stands.[4]

B. What element in each of the following sentences is compound?

1. John and Burton and I explored the old house.
2. It had been and still was a handsome mansion.
3. The front door was open and sagging on its hinges.
4. The foundations must have settled and sunk several inches.
5. We climbed the stairs and invaded the dusty attic.

6. In one corner we found a trunk with a rusty lock, and an old cedar chest.

7. The trunk easily came open and disclosed its contents.

8. These were a box of old letters and a moth-eaten uniform.

9. The chest contained a broken pistol, a collection of curious stones, and a few moldy books.

10. We sat down on the edge of the chest and read some of the letters.

C. Make three interesting sentences illustrating each of the following:

1. Compound sentence.
2. Compound predicate.
3. Compound subject. (Use some of the six troublesome pronouns.)
4. Both subject and predicate compound.
5. Compound predicate element.
6. Compound linking element.
7. Compound object. (Use the six troublesome pronouns.)

In each of these sentences that you have made number the essential elements and underline the coördinating conjunction. Use these three verbals somewhere and spell them correctly: *lying*, *dying*, *tying*.

EXERCISE 6

STUDYING COMPOUND ELEMENTS OF MORE THAN TWO MEMBERS: THE SERIES

You have already seen that compound sentences and compound elements may consist of three coördinate parts, as in the ninth sentence in Exercise 5, *B*. What are the three parts of the object there? Indeed, as you can see, there might be as many parts as were needed to complete

the list. Some of the compound sentences that you have made in oral themes may have had many parts, all strung together with *and's*. You know that such a string of statements is not really a sentence. Very seldom could it be the expression of a single thought, although it may be called *grammatically* correct.

A compound sentence or compound element made of more than two coördinate parts is called a *series*. The word *series* expresses the idea of one coming after another bound together like the links in a chain, as a serial story comes out in successive connected parts. The parts of a series in the sentence are called *members*. As you will notice, each member of the series is separated from the next by a comma. Often the last member is joined to the others by *and* (sometimes by *but* or *or*), but the comma is also used before the conjunction; as, "We dashed down the street, rushed up to the ticket window, and scrambled aboard just in time." This compound predicate consists of three parts; each member of the series is separated from the next by a comma. If the comma were omitted before the *and*, the last two members would seem to be more closely joined in thought than the other two. Occasionally they really are, and then the comma is omitted; as, "For dinner we had turkey, cranberry sauce, mashed potatoes, salad, ice cream, olives, coffee, bread and butter." The comma is seldom omitted, but you see that using it or omitting it can help to express an exact shade of meaning.

Rule 8. *Use commas to separate the parts of a series composed of more than two coördinate members. If the last member is joined to the rest by a conjunction, use a comma before the conjunction unless the last two members are more closely joined than the rest.*

A. Make one sentence of each kind called for under *C*, Exercise 5, giving each compound sentence or element *three* or more coördinate members. Be sure to punctuate every series correctly. You might dictate some of these sentences to each other for board work to see whether all will recognize the series and punctuate them correctly.

B. As you have already noticed, the comma is used before *and, but, or,* or *nor* joining compound sentences even when there are only two parts. It *may* be used to separate two coördinate parts of a compound predicate, but generally any compound element of only *two* parts joined by a coördinating conjunction should not be divided by a comma. In the following sentences find the coördinate parts or members, the series, and the coördinating conjunctions. Give the essential elements of each sentence and classify the verbs and verb phrases. Explain the use of each comma and dictate to each other some of the sentences containing series. Who can explain the semicolons in the eighth and the tenth sentence?

1. At a meeting of the North Carolina Forestry Association in Wilmington a most successful lesson in forestry was given to six hundred children. 2. These children gathered in the auditorium of the H. school and took part in a guessing contest. 3. The contest was originated by the Association, but it was worked out by the teachers of the city schools. 4. Each child had a list of sixteen common North Carolina trees and a blank sheet of paper with lines numbered from one to sixteen. 5. At the bottom of the sheet was a line for the child's name, one for his grade, and one for his school. 6. Lantern slides showed the form and characteristics of each tree. 7. The State Forester at the same time described the habits, distribution, and uses of the different trees. 8. Each tree was shown; and then the lights were turned up for a moment, and the children wrote down the name of the tree on

their paper. 9. Afterwards two reels of moving pictures were shown. 10. One showed forest fires; the other gave a lumbering scene. 11. Meanwhile a number of teachers examined and marked the papers. 12. Four children guessed all sixteen trees correctly, and drew the first four prizes. 13. Four children guessed fifteen trees, six children got fourteen right, and two got thirteen right. 14. Would n't your school or class enjoy a similar contest?

EXERCISE 7

USING COÖRDINATION EFFECTIVELY IN A STORY OR AN EXPLANATION

The sentences in Exercise 2, *A* and *B*, in Exercise 5, *B*, and in Exercise 6, *B*, suggest a great variety of topics, incidents, and pictures. Choose from among them one which gives your memory or imagination a jog or one which stirs your desire for information, and plan an interesting theme to read in class. Write this theme, making it as real and as clear as you can. It will be interesting to see what a variety of subjects the class will choose.

After you have made the first draft, look over your sentences and underline every coördinating conjunction. Try to decide exactly what words each connects and whether the coördination is real or false. If you have false coördination, correct it; if you have superfluous *and's*, leave them out. In your final draft of the theme underline again each coördinating conjunction which you decide to leave in any sentence. Later, put some of these sentences on the board and let other members of the class show what parts of them are coördinate. You may not be able to tell the grammatical construction of all these parts, but you should be able to see the coördination in thought and form. A study of the effective use of coördination in Fabre's account of the red ants may help you in this exercise. See Appendix G.

CAN YOU TELL THEIR NAMES?

PROBLEM XXVII

UNDERSTANDING SENTENCES: MASTERING ORDINARY VERBS AND VERB PHRASES

For some time you have been studying verbs and verb phrases. This problem will gather together what you have learned and explain some new points with regard to these important words. After studying it you should understand pretty clearly the verbs and verb phrases you meet and use, except some that are peculiar and not of much significance so far as good usage is concerned.

EXERCISE 1

SUMMARIZING FACTS ABOUT VERBS AND VERB PHRASES

You know a good many facts about verbs and verb phrases. Think them over and review the exercises which present them, using the following questions as a guide. As you think, illustrate every point. Bring to class the results of your reviewing and be ready to give them either in answer to questions or in a topical recitation, whichever may be called for.

A. **1.** What is a verb? **2.** What one sentence element *must* a verb contain? **3.** What other sentence element *may* a verb contain? **4.** What two classes of verbs are made according to the number of sentence elements they contain? **5.** What does a linking verb do besides predicating? **6.** Why is it called *linking*? **7.** Does it

ever express any characteristic of the thing talked about? **8.** Which kind of verb may be definite in picturing? **9.** What two kinds of action may a predicate verb express? **10.** What two classes of verbs are made according to the kind of action they express? **11.** Define each. **12.** What other element is needed in the predicate after a transitive verb? **13.** Define it. **14.** What two tenses does every verb have (except *ought* and *must*)? **15.** What two forms does almost every verb have in the present tense? **16.** What verb has more than two forms in the present tense in common use? **17.** What is the most common verb in English? **18.** Give all the forms of it you know. **19.** What kind of verb is followed by an object? **20.** What kind of verb is followed by a predicate noun? a predicate pronoun? a separate predicate element of any kind? **21.** Does the predicate element refer to the same person or thing as the subject or to a different one? **22.** Does the object refer to the same person or thing as the subject or to a different one? Any exceptions? **23.** What forms of the six troublesome pronouns follow a transitive verb? **24.** What forms follow a linking verb? **25.** Name five of the most troublesome verbs in English.

B. **1.** What is a verbal? **2.** How does it differ from a verb? **3.** How does it resemble a verb? **4.** Give some common verbals often misspelled. **5.** May the same word be a verb in one sentence and a verbal in another? Illustrate. **6.** What is a verb phrase? **7.** How many verbs may there be in a verb phrase? **8.** May there be more than one verbal? **9.** Since a verb phrase is used as a verb, what one sentence element must it contain? **10.** What additional sentence element may it contain? **11.** Prove that a verb phrase, like a verb, may be either linking or predicate. **12.** Prove that a verb phrase may be either transitive or intransitive. **13.** Define a transitive verb phrase. **14.** Define an intransitive verb phrase. **15.** Must a transitive verb phrase be followed by an object? Why not? **16.** Give a sentence predicating a transitive act of the actor. **17.** Give a sentence predicating a transitive act of the object of the action. **18.** Must every act have an actor? **19.** If you predicate a transitive act of the object of the action, is

the verb phrase transitive even if the actor is not mentioned? Illustrate. **20.** Show that the act of *having* or *possessing* is always transitive. **21.** What are the verbs called which are used to help form verb phrases? **22.** Name some of the most common auxiliaries. **23.** Prove that *have* may be either an auxiliary verb or a transitive verb standing alone. **24.** Why is an auxiliary verb in a verb phrase always *linking*? **25.** In a linking verb *phrase* which word is the verb? **26.** What different times have you found verb phrases expressing? **27.** Since a verb phrase takes the place of a verb, may it contain more than one predicate element? **28.** May any word that is not a verb or verbal be part of a verb phrase? **29.** In what ways does a verb phrase resemble a verb? **30.** In what ways does a verb phrase differ from a verb?

EXERCISE 2

MAKING FURTHER DISCOVERIES ABOUT VERBS AND VERB PHRASES

A good many verbs may be linking in one sentence and predicate in another, or transitive in one sentence and intransitive in another. If you have come across such variation in your own sentences which you were trying to analyze, you may have been puzzled. This exercise is intended to clear up some difficulties.

A. The verb *to be* is generally a linking verb, as you have doubtless observed. Illustrate its use as the linking element. But it may be a predicate verb, expressing *existence*, for sometimes we wish to predicate the mere *being* of a thing, rather than any of its characteristics. A good illustration is Browning's remark about beasts, showing how they differ from men in having no "forward-looking thoughts," no future goal toward which they strive. He says:

God *is*, they *are*, man partly *is* and wholly hopes *to be*.

Generally in predicating existence we turn the sentence around, perhaps because it sounds so abrupt ending with *is* or *was* or *has been*, etc. We say, "There *is* a God," "There *was* a terrible tornado in our town last spring," "There *have been* two frosts already." What word do we put first? Where is the subject substantive in each sentence?

The word *there* placed before the verb in this way, merely to change the order of subject substantive and verb, is called an *expletive*. The word *expletive* means *serving to fill out*; in other words, padding or filling — something unnecessary to the sense. *There* in this use has no meaning, as you will see if you think about the sentences given, and it has no grammatical use in the sentence. It is merely put in to make the sentence sound better. But *there* in its usual meaning, expressing place, may also stand first; it is then pronounced a little more emphatically; as, "There are the girls now." Here the place is what you are predicating; the word *there* is the predicate element, and *are* is a linking verb.

I. In the following sentences decide whether place or existence is predicated, classify the verbs and verb phrases, and name the subject substantives.

1. There were giants in those days.
2. There had been a great fire not long before.
3. There was the lost pocketbook.
4. Down by the creek there were two old willow trees.
5. There 's nothing wrong about that.
6. There is the mistake in your problem.
7. There is a mistake in your knitting.
8. Along the fence there were peonies and iris.
9. There you are!
10. There is no excuse for slovenly work.

II. In sentences beginning with *there*, mistakes in the form of the verb *to be* very often occur. Fill in subject substantives, singular or plural to agree with the verbs and verb phrases, and read aloud, emphasizing the verbs to make them sound right to you.

1. There *are* —— here today.
2. There *were* —— there.
3. There *are* no —— in town.
4. There *are* a few —— on the trees.
5. There *are* —— in Australia.
6. There *were* —— near Jamestown.
7. There *have been* —— in every dooryard.
8. There *were* —— in the colonies.
9. There *are* —— at the pole.
10. There *has been* —— on the square.
11. There *'s* no —— after all.
12. There *was* —— in his eyes.
13. There *were* —— listening.
14. There *are* —— in America.
15. There *seem to be* —— tonight.
16. There *seem to be* —— in the walls.

III. Fill in predicates, making the verbs and verb phrases singular or plural to agree with the subject substantives:

1. There —— too many errors —— —— ——.
2. —— there —— a pair of bright eyes watching us.
3. There —— two holes —— —— ——.
4. There ——n't any reason why I can't go.
5. There —— two or three more jobs to be done.
6. There —— a few apples left.
7. ——, there —— several good stories.
8. ——, there ——n't enough boys to make a football team.
9. There —— in the basket several apples.

B.[1] Since words spelled alike may have very different meanings, — recall, for instance, all the different meanings of *light*, — we must think very carefully of the meaning of a verb or verb phrase before classifying it. The verb *become*, for example, may sometimes be merely linking, as in the sentence "She *became* a nurse." Here the thing that becomes is not she — she *is* already; it is the nurse that becomes or *comes to be*. You are here predicating *nurse*-hood of her, and the word *nurse* is the predicate element. But *become* may mean *fit, suit*; as in "Modesty *becomes* learners." Here the verb is transitive, and the word *learners* is the object. You see that the words *she* and *nurse* refer to the same thing; the words *modesty* and *learners* to different things. Some other verbs that may mean about the same as *become* as linking verbs are *turn, grow, get*; and each of these has, besides, other meanings. Some verbs, like *taste, feel, smell, sound*, may express actions, or they may merely suggest *how we know* that the characteristic predicated is true — or how we guess at it. Think of the meaning in each of the following sentences and find the predicate element; then classify the verbs and verb phrases:

1. My hat *became* a nuisance in the wind.
2. My hat *became* my sister very well.
3. The little girl *grew* prize sweet peas.
4. She *has grown* anxious about the result of the contest.
5. The sweet peas *grew* like magic seeds.
6. We *had turned* back at the corner.
7. Mother *turned* pale when she saw us.
8. The guide *turned* the cake by throwing it into the air.
9. We *got* back early.

[1] If this exercise is too difficult for the class, it may be omitted. A clear understanding of these distinctions will help later in the choice of adjective and adverb forms.

10. We *got* our lunch baskets from the car.
11. Winifred always *gets* excited over a picnic.
12. The cream *smells* sweet.
13. I *smelled* of it.
14. We *had tasted* the candy very gingerly.
15. It *tasted* salt.
16. I *felt* the muscle in his arm.
17. It *felt* larger than mine.
18. He *felt* my hand on his arm.
19. The driver *sounded* his horn at every turn.
20. The whistle *sounded* most dismal and scary.
21. The fog whistle *sounded* all night long.
22. He *felt* very bad about the blunder.
23. She *looked* uncommonly pretty that day.
24. He *looked* sad.
25. He *looked* sadly out of the window.

EXERCISE 3

STUDYING THE PARTS OF VERBS AND THE TENSE PHRASES

A. Long ago you discovered that nearly every verb has several forms. In other languages verbs have a good many forms, but in English there is only one verb with more than five. Do you know what that verb is? Give all the forms of these verbs: *be, know, walk, may, can, must.* Which forms are always verbs? Which are always verbals? Which may be sometimes verbs and sometimes verbals?

The *s* form and the verbal in *-ing* can always be formed from the simplest or root form of the verb — except *is*, for the verb *to be*. For example, here are the parts of two verbs:

ask, asks, asking, asked, asked
take, takes, taking, took, taken

Sometimes, as in *asked*, the past form of the verb and the past verbal are just alike. The root form and the last two forms above are called the principal parts of the verb, because if you know these parts you can form all the rest of the verb from them. But in English, since verbs have so few forms, it will be well for you to give them all.

Give the forms of these verbs: *attack, drag, see, do, have, lie, sit.*

B. You have seen that verbs have only two tenses. What are they? But how many *times* can you think of? What are they? What verb phrases are used to express future time? What auxiliaries are used in making these future tense phrases? Which follows *I* or *we*? Which follows all other subject substantives? What form of the verb is used with the auxiliary? If you have difficulty in answering these questions, examine the following sentences:

1. I shall be glad to see you at any time today. 2. You will find the house without difficulty. 3. The dog will bark at you, but he will be chained. 4. We shall talk over old times. 5. You will be surprised at the way I have grown. 6. The family will be glad to see you too. 7. They will all be home before you leave. 8. Shall I tell them you are coming, or surprise them? 9. Shall we go to the picture show? 10. Will your brother come with you?

There are a number of special points about the use of *shall* and *will* with which you need not trouble yourselves at present, since many well-educated people pay little attention to the distinction between them. But it is still considered better form to use *shall* with *I* and *we*, especially in questions. If you wish to be *right*, never ask "Will I?" or "Will we?" These forms are still considered illiterate.

C. What *time* does *has gone* express? *had gone*? *will have gone*? If you will think about it, you will see that

each of these verb phrases expresses a sort of double time notion: *has gone* shows that the going is past at present time; *had gone* shows that the going was ended at some past time; *will have gone* shows that the going will be past at some future time. These verb phrases, made with the auxiliary *have* in any of its forms, enable us to express the finishing or perfecting of whatever we predicate, as well as present, past, and future time. They are called present perfect, past perfect, and future perfect phrases. Notice that these phrases always contain *has*, *have*, or *had*. They are not used nearly so often or so intelligently as they should be by the average pupil, even in high school; it will pay you to understand them and try to use them. In other languages these *perfect tenses* are even more important than in English.[1]

Since the *future perfect* is seldom used, you need not practice it now unless you wish. Make verb phrases, using the following verbals with *has*, *have*, and *had*, and tell the tense of each; make an interesting sentence for each phrase. What is the root form of each verbal?

set	drowned	bought	come
taken	lain	drunk	begun
asked	written	sat	eaten
attacked	gone	raised	broken
dragged	done	laid	frozen
given	seen	thrown	torn
spoken	heated	burst	chosen
caught	drawn	grown	rung
sung	run	driven	climbed

[1] For a paradigm of perfect tense phrases see Appendix E.

EXERCISE 4

REVIEWING VERBS, VERB PHRASES, AND SENTENCE STRUCTURE

In the following account of Garibaldi, study each sentence to find the essential elements, compound elements and coördinating conjunctions, and verbs and verb phrases. Decide on some definite order of recitation and give the facts in good form. Classify the verb or verb phrase in each sentence or part of a sentence. You might use part of this passage for dictation.

This is the first selection for sentence study which has been given you just as it is written in a book. Before now the sentences would have been too difficult for you. In this selection the last sentence in the second paragraph and the last in the third are too hard for you to analyze in detail, and several others contain subordinate parts that may puzzle you, but you may omit these or postpone them till you have studied more grammar.

GARIBALDI

June 3, 1882

Today is a day of national mourning. Garibaldi died last night. Do you know who he is? He is the man who liberated millions of Italians from the tyranny of the Bourbons. He died at the age of seventy-five. He was born at Nice, the son of a ship captain. At eight years of age, he saved a woman's life; at thirteen, he dragged into safety a boatload of his companions who were shipwrecked; at twenty-seven, he rescued from the water at Marseilles a drowning youth; at forty-one, he saved a ship from burning on the ocean. He fought for ten years in America for the liberty of a strange people; he fought in three wars against the Austrians, for the liberation of Lombardy and the Trentino; he defended Rome from the French in 1849; he delivered Naples and Palermo in

1860; he fought again for Rome in 1867; he combated with the Germans in defense of France in 1870. He was possessed of the flame of heroism and the genius of war. He was engaged in forty battles, and won thirty-seven of them.

When he was not fighting, he was laboring for his living, or he shut himself up on a solitary island, and tilled the soil. He was teacher, sailor, workman, trader, soldier, general, dictator. He was simple, great, and good. He hated all oppressors, he loved all peoples, he protected all the weak; he had no other aspiration than good, he refused honors, he scorned death, he adored Italy. When he uttered his war-cry, legions of valorous men hastened to him from all quarters; gentlemen left their palaces, workmen their ships, youths their schools, to go and fight in the sunshine of his glory. In time of war he wore a red shirt. He was strong, blond, and handsome. On the field of battle he was a thunderbolt, in his affections he was a child, in affliction a saint. Thousands of Italians have died for their country, happy, if, when dying, they saw him pass victorious in the distance; thousands would have allowed themselves to be killed for him; millions have blessed and will bless him.

He is dead. The whole world mourns him. You do not understand him now. But you will read of his deeds, you will constantly hear him spoken of in the course of your life; and gradually, as you grow up, his image will grow before you; when you become a man, you will behold him as a giant; and when you are no longer in the world, when your sons' sons and those who shall be born from them are no longer among the living, the generations will still behold on high his luminous head as a redeemer of the peoples, crowned by the names of his victories as with a circlet of stars; and the brow and the soul of every Italian will beam when he utters his name. — EDMONDO DE AMICIS, "Cuore"

EXERCISE 5

SKETCHING THE LIFE OF SOMEBODY AND NOTING THE VERBS USED[1]

You are often called on to tell the story of a life in a few sentences or paragraphs. This is a difficult thing to do well. Of course you do not wish merely to give a list of dates or to string together the barest facts of deeds and writings. Study the sketch of Garibaldi in the last exercise and notice what its author chose to tell that gives a lively impression of Garibaldi's character and career. What does each paragraph contribute? What details are given, even in so brief a summary?

Plan a sketch of the life of somebody whom you have met in history or literature study. Find several accounts of this person's life and see who can write the most interesting and lively brief sketch for your magazine. If you prefer, you may choose a local hero, or the most interesting neighbor you know, or even a child or an animal whose biography you can narrate at first hand; and each member of the class may then choose a different subject.

Plan to cover the most important topics, only one in each paragraph; for example, Theodore Roosevelt: (1) hunter, (2) literary man, (3) soldier, (4) statesman.

When you have made the first draft, underline your verbs and verb phrases. Have you used interesting ones,[2] or do you repeat *was*, *was*, *was*, again and again? Have you kept the time straight? Are all verbs correctly mated with their subjects, singular and plural? Revise carefully for verb forms and also notice the pronouns and the use of *and's*.

[1] This exercise may be fitted into a project already begun.

[2] Find the interesting, picturing verbs in Fabre's account of the red ants, Appendix F.

PROBLEM XXVIII

REVIEWING

EXERCISE 1

PRACTICING PREVISION IN LIFE AND IN COMPOSITION

Each of you will soon receive a gift of one hundred days. Plan how you will invest them to realize the greatest sum of pleasure and profit. Plan also how you will tell about your plan in the cleverest and most interesting way.

As a proof of your progress during the year, write the best theme that is in you. Recall and use all that you have learned of limitation of subject, good beginning, good details, vivid words, and correct form. After you have made it as interesting as possible, revise carefully for all points of sentence structure and of good form in general.

The best of these themes may be preserved as a final contribution to the class magazine or as a standard for the class that comes after you. While they are being chosen and corrected, you may do such of the following exercises as your class needs most for reviewing and rounding out the year's work. If some members of the class prove by these test themes that they are still uncertain in regard to matters of form not reviewed here, devise drill exercises for them, or use some from the Appendix or from earlier problems. As a class you should take pride in seeing that every member of your group achieves perfection in as many matters of good form as possible before he leaves the seventh year's work.

EXERCISE 2

SUMMING UP WHAT YOU HAVE LEARNED OF LETTER-WRITING

Prepare a three-minute theme, carefully planned, telling what you have learned of the art of letter-writing, illustrating either with a letter written by yourself or with extracts from letters that you have received. Be definite, and tell the truth as interestingly as you can. Your method and manner of giving this theme will also prove what you have learned about oral composition.

EXERCISE 3

REVIEWING THE FACTS OF GRAMMAR LEARNED THIS YEAR

By means of the outline on pages 329–338, think through all that you have learned about the grammatical structure of the sentence and about nouns, pronouns, verbs, and verb phrases. Be ready to define every term mentioned in the outline and to illustrate every grammatical fact, either in a good oral paragraph on one main topic of the outline or in clear answers to questions. When you have the facts well in mind you may play again the game called for in Problem XV, Exercise 3.

EXERCISE 4

PROVING WHAT YOU KNOW OF PUNCTUATION, CAPITALIZATION, AND SPELLING

A. Try again a dictation exercise of about the same length and difficulty as that used in Problem I, Exercise 2, and see how much progress you have made during the year in

accurate writing of your native language. You should, of course, test yourselves with a paragraph which none of you have studied, and compare the results with those achieved at the beginning of the year. What rules of punctuation and capitalization have you learned and practiced since then? You may find it interesting to try a considerably more difficult paragraph and see whether you cannot make as good a record with that as you did with the easy one in the first problem.

B. Arrange a spelling match, using the words in your individual and class spelling lists. See how many can stand up to the end.

C. Supply capitals and marks of punctuation omitted in the following passage and tell the reason for each; also divide the conversation into paragraphs. Do not take Humpty Dumpty's remarks too seriously, though you may find them suggestive.

i dont know what you mean by glory alice said humpty dumpty smiled contemptuously of course you dont till i tell you i meant theres a nice knockdown argument for you but glory doesnt mean a nice knock down argument alice objected when i use a word humpty dumpty said in rather a scornful tone it means just what i choose it to mean — neither more nor less the question is said alice whether you *can* make words mean so many different things the question is said humpty dumpty which is to be master — thats all alice was too much puzzled to say anything so after a minute humpty dumpty began again theyve a temper, some of them — particularly verbs theyre the proudest adjectives you can do anything with but not verbs however *i* can manage the whole lot of them impenetrability thats what i say would you tell me please said alice what that means now you talk like a reasonable child said humpty dumpty looking very much pleased i meant by impenetrability that weve had enough of that subject and it would

be just as well if youd mention what you mean to do next, as i suppose you dont mean to stop here all the rest of your life thats a great deal to make one word mean alice said in a thoughtful tone when i make a word do a lot of work like that said humpty dumpty i always pay it extra oh said alice she was too much puzzled to make any other remark.

EXERCISE 5

FINDING AND CLASSIFYING VERBS, VERB PHRASES, AND NOUNS

A. Find the verbs, verb phrases, and verbals in the paragraphs below, and classify as many of the verbs and verb phrases as you can without puzzling yourselves over the most difficult ones.

B. Find also the nouns and pronouns and give the reason for the capitalization of each noun.

It is what the flag stands for or represents — not what it is— that makes it something to be loved and respected. It stands for Washington and the patient, brave struggle that he made for his country. It stands for the soldiers at Valley Forge whose bare feet left marks of blood on the snow; it stands for Benjamin Franklin, who, though he was old and ill, spent years in France to get money to pay the soldiers and buy ammunition for them; it stands for Robert Fulton, who worked tirelessly and patiently until he had made a discovery which has added to the comfort and pleasure of every person who is now living. It stands for fathers who toil uncomplainingly to earn food, clothes, and the chance for an education for their children; and for mothers who cook and sew and sacrifice that their children may be true Americans.

It stands for the Corn Club boy who in 1910 raised on his acre of land more bushels of corn than any farmer in the South. It stands for the newsboy who snatched a three-year-old child from

the path of a speeding automobile and lost his leg; for the girl who swam fifty feet from the bank of the Connecticut River and saved two boys from drowning.

In other words, the flag represents all the brave, true men and women, boys and girls, who now live in the United States or have ever lived in this country.

The Capitol at Washington and our president stand for the whole country. But we cannot all go to Washington, and we certainly cannot take either the Capitol or the president with us. We can see only a small part of the nation at one time. We can touch a few rocks and trees and see a few people, but that is all. So the flag does what nothing else can — it stands for every part of our country. It has forty-eight stars, one for each state, and thirteen stripes for the thirteen brave colonies that fought for independence and became the first states of the new nation. The flag stands for the past and for the present. It suggests the pine trees of Maine, the cotton fields of Louisiana, the great iron furnaces of Pennsylvania, the mines of Colorado, the rocky heights of Oregon, and the orange groves of California.

As we have just seen, the Stars and Stripes stand for our great men like Washington and Lincoln and for every town, village, city, and state. These are people and places that we can read about and see. But there is something else which is just as real but which we cannot see or touch. One name for it is "liberty," another is "equal opportunity," another is "honor."

When President Wilson asked the country to buy Liberty Bonds a mass meeting of Jewish Americans was held in New York City. Every speaker pointed to the American flag and said: "There is the hope of the Jews. The Stars and Stripes have given to us greater liberty, greater opportunity, than any other nation on earth!" This was true. Not only the Jews but the Poles, the Lithuanians, the Armenians, and many other oppressed peoples could say the same thing. A Russian who had brought his family to America said, "Whenever I get lonely and discouraged I go

down to the great public library, walk through its beautiful corridors, which are as free to me as to the richest man in the city, then look at the flag floating over its door, and I feel better." The flag did not suggest men or places to this Russian, but "liberty" — something that we cannot touch or see, but can enjoy.

During the World War German submarines sank American vessels by means of deadly torpedoes. One ship thus attacked was the *Chemung*, commanded by John L. Duffy. As the vessel began to sink the German captain ordered Duffy to haul down his colors, but Duffy's command to his men was, "Our colors go down with the ship, not before." Rapidly the vessel filled with water, but still the flag flew at the masthead. When finally the waves closed over the ship, the Stars and Stripes were the last thing to disappear. It was a simple incident, but not a German who witnessed it could fail to know that the American flag might sometimes go down, but never in dishonor. — GRACE A. TURKINGTON, "My Country"

APPENDIX A

A SPEECH GAUGE

The lists of common errors below have been compiled from the courses of study of a dozen or more of the best schools, representing various sections of the country. To see how you stand in the matter of correct speech, check yourselves up by them. Do you still make third-grade errors? sixth-grade errors? If so, what will you do about it?

A. The following bad habits of speech should be eliminated, and the corresponding good ones established, by the end of the third grade.

Never say

ain't, haint
busted, bursted
clumb
we (you, they) was
we (you, they) was n't
I seen it
had (had n't) ought
I done it
leave me do it
them apples
them are
hisself
ain't got no (none)
did n't get no (none)
did n't have no (none)
won't hurt nothing
hisn
this here, that there
want out (in, off, up, down)
worser
Mrs. (Missis) for unmarried women
Miss, for married women
gimme, lemme
They was a man at the door
thinkin', a-goin', etc.
'rithmetic
dunno
git, jist
There 's nothing fur you
How fur did he go?
'cuz
pome

B. The following bad habits of speech should be eliminated, and the corresponding good ones established, by the end of the sixth grade.

Never say

attackted
drowneded
drug (for dragged)
has (have, had) went
has (have, had) rang
has (have, had) wrote
has (have, had) took
is (are, was, were) tore
is (are, was, were) broke
is (are, was, were) froze
has (have, had) rose
has (have, had) drove
come, give, ask, run, *alone to express past time*
theirselves
which *for persons* (*except in questions*)
It was me
She 's as tall as me
if I was you
I taken it by mistake (etc.)
never does nothing
did n't get no place
won't have no (none)
kep', slep', etc.
whur
agin
kin
elum
mischievious
hafter
useter
should of
would of
could of
must of
borry
liberry
jogaphy
hist'ry
woik

C. The following good habits should be well begun by the end of the sixth grade.

using *may* when asking permission
using *lie*, *lies*, *lying*, *lay*, *lain* for the act of lying (resting)
using *sit*, *sits*, *sitting*, *sat*, *sat* for the act of sitting
using *rise*, *rises*, *rising*, *rose*, *risen* for the act of rising
using properly the words *learn* and *teach*, *come* and *go*
saying he (she, John, it, that) *does n't*, not *don't*
saying *this kind* and *that kind*, not *these kind* and *those kind*
saying *somewhat* (or *a little*) *better*, not *some better*

STANDARD FOR THE SEVENTH GRADE

A. No one finishing the seventh grade should make any of the following bad errors in speech. Do you make any of them?

saying *ain't*
using *was* with *we*, *you*, *they*, or any other plural subject
using *seen*, *done*, *taken*, as verbs
using *saw*, *did*, *took*, *wrote*, *rang*, *gave*, *ran*, *sang*, *came*, *went*, *broke*, *froze*, *tore*, *ought*, as parts of verb phrases
using *ask*, *give*, *come*, *run*, alone to express past time
saying *should of*, *would of*, *must of*, *could of*, instead of *should have*, *would have*, *must have*, *could have*
using *me*, *us*, *him*, *her*, *them*, as part of a compound subject or as a predicate element
using *who*, especially in questions, as direct object
using double negatives to express positive statements

B. Everyone in the seventh grade should cultivate, and fix if possible, the following good habits of speech. Are you doing so? How many have you fixed?

making verbs agree with their subject substantives
putting *I* and *me* last in a series
pronouncing words correctly and enunciating distinctly

APPENDIX B

EXERCISES IN ENUNCIATION AND PRONUNCIATION

1. For the *ng* sound in *-ing*. Speak every word with exaggerated distinctness, yet rather quickly and lightly and in a pleasant, natural tone.

Morning, evening, I am seeing
Every moving kind of being:
Children running, chasing, fleeing;
Horses trotting, trotting on;
Babies crying, pigeons flying,
Pupils walking, laughing, talking,
Daytime going, going, gone.

(Book I, Problem VII)

2. For final *d* and *t* sounds. Pronounce vigorously but delicately for one minute the words

wept, kept, swept, crept, leaped, heaped, reaped

(Book I, Problem IX)

3. For distinct enunciation of syllables often swallowed, take the following exercise vigorously for one minute.

have to	usually	especially
with you	generally	occasionally
want to	particularly	peculiarly

(Book I, Problem XII)

4. For correct pronunciation of some short vowel sounds practice the following words:

get	get	men	again
hit	bet	pin	gentlemen

get	debt	men	then
bit	set	pen	many
get	let	men	get
wit	get	sin	many

(Book I, Problem XIII)

5. For *wh* and final *t* sounds. Bring out sharply and exaggerate each *wh* and each final *t*.

When the light was spent,
Then the White Knight went
Where he slept content.

(Book I, Problem XV)

6. For distinct syllables and final *t* sounds. Practice for one minute the following words, with especial attention to every *t* and every syllable:

sentence	declarative	transitive
subject	interrogative	intransitive
predicate	represents	object

(Book I, Problem XVII)

7. For *them* and final *t*. Be careful to give to the pronoun *them* all its sounds, and to final *t* its proper sound, on the tip of the tongue. As the teacher pronounces one of the following nouns, repeat in concert, distinctly but lightly, the jingle that is appropriate: cornflakes, shoes, cookies, friends, griddlecakes, hats, brothers, crackers, rival team.

Get them,	Want them,	See them,
Heat them,	Make them,	Try them,
Serve them,	Mix them,	Like them,
Eat them.	Bake them.	Buy them.

Meet them,	Love them,
Beat them,	Please them,
Never	Help them,
Cheat them.	Tease them.

(Book I, Problem XVII)

8. For words ending in *-ing* after *y*. Be careful to sound the *y* distinctly.

marry-ing	study-ing
bury-ing	empty-ing
carry-ing	envy-ing
hurry-ing	accompany-ing
steady-ing	worry-ing
pity-ing	scurry-ing

(Book I, Problem XXIII)

9. For distinct enunciation of syllables often swallowed. Enunciate every letter that should be sounded in the following words:

government	poem	authority	acting
gentleman	curiosity	laboratory	writing
history	geography	Niagara	inventing
governor	believe	discovery	exploring
poetry	belief	playing	speaking

(Book II, Problem III)

10. For correct pronunciation of some words often mispronounced.

mischiev-ous	chauffeur	villain
ath-letics	guardian	elm
across	piano	once
aëroplane	tremend-ous	twice
allies	cavalry	umbrella

(Book II, Problem IX)

11. For distinct enunciation of some words in *ly* (adverbs) that give trouble. Articulate each syllable clearly.

naturally	regularly	eventually	musically
finally	singularly	principally	popularly

(Book II, Problem XVII)

12. For clear enunciation of *sh* at the beginning of words. Take care to sound *sh* instead of *s*.

shrink	shrill	shrug	shred
shrapnel	shrivel	shrunk	shroud
shriek	shrub	shrine	shrimp

(Book II, Problem XX)

13. For practice on some additional words that give trouble:

quarter	quarrel	appositive
toward	thorough	nominative
column	thoroughly	genitive
himself (*not* hisself)	indisputable	copula
themselves (*not* theirselves)	adverbial	would have
chimney	adverbially	should have
physiology	tower	could have
February	power	must have
secretary	flower	used to
library	honorably	asked
prejudice	burglar	attacked
grievous	appropriate	drowned
window	borrow	yellow

APPENDIX C

CAPITALIZATION, PUNCTUATION, AND SPELLING

I

Rules for Using Capital Letters[1]

A. Capitalize the first and every important word in the title of a composition or exercise; for example, see the titles above. (Book I, Problem IV.)

B. Begin every sentence with a capital letter. (Book I, Problem IV.)

C. Never use a capital letter without a definite reason. (Book I, Problem V.)

D. Capitalize the first word of every line of poetry; for example, see p. 310. (Book I, Problem XVIII.)

E. Capitalize all proper nouns. (Book I, Problem XX.)

Note 1. Names of seasons, subjects of study, and diseases are not capitalized; as, *spring*, *arithmetic*, *measles*. (Of course *English*, *Latin*, etc. are capitalized, but it is not because they are names of subjects of study.)

Note 2. If several words are necessary to make a proper name, the important ones are capitalized, as in the title of a book or picture or of a business house or other corporation; for example, "Alice in Wonderland"; "Columbus at the Court of Isabella"; "Marshall Field and Company."

Note 3. The words *East*, *West*, *North*, *South*, etc. are proper nouns when they name sections of the country; for example, "They moved from the South to the West, seeking their fortunes."

[1] See Appendix D for rules for capitalizing and punctuating the parts of a letter.

NOTE 4. Most words derived from place-names are capitalized; for example, *American*, *Englishman*, *Frenchman*.

NOTE 5. The word *Bible* is a proper name and should be capitalized.

F. (A more specific statement of Rule *A*.) In a title capitalize the first word and all other words except conjunctions, articles, and prepositions; for example, see Note 2, above. (Book II, Problem XXI.)

II

RULES FOR PUNCTUATING[1]

1. Close every declarative (including imperative) sentence with a period. (Book I, Problem IV.)

2. Close every interrogative sentence with a question mark. (Book I, Problem IV.)

3. Use a hyphen *between syllables* in dividing a word at the end of a line; for example, *mer-maid*, not *merma-id*. (Book I, Problem V.)

4. Use a comma or commas to separate from the rest of the sentence a name used in direct address; for example, "When you come in, Mary, don't make a noise." (Book I, Problem XXIII.)

5. In writing conversation (Book I, Problem XXIV):

a. Each speech of each speaker, whether one word or several sentences, is put into a separate paragraph; for example, see any conversation in this book.

b. A quoted sentence, like any other sentence, begins with a capital letter; for example, see sentences under *c*.

c. A quoted sentence, like any other sentence, ends with (1) a

[1] A quoted literary title should be underlined or inclosed in quotation marks. (See I, *E*, Note 2, above.)

Every initial and abbreviation should be followed by a period.

Exclamatory expressions and sentences should be followed by an exclamation point.

The comma separating the state name from the place name, as *Chicago, Illinois*, is used not only in letters but usually wherever they occur.

period, (2) an exclamation mark, or (3) a question mark, (4) except that a comma takes the place of a period when the explanatory part follows the quotation; for example, (1) John mumbled half inaudibly, "I did n't mean to do it." (2) "Thank goodness, that job 's finished!" exclaimed Susan. (3) "What do you want with me?" Ethel petulantly inquired of her brother. (4) "I don't want anything with you," he replied.

d. All the quoted words of each speaker are separated from the unquoted words by quotation marks; for example, see the sentences under *c.*

e. The quotation marks are placed outside the mark of punctuation which closes the quotation; for example, see the illustrations under *c.*

f. If the unquoted words come first, they are followed by a comma; for example, see the first illustration under *c.*

g. If the unquoted words come last, they are preceded by the mark that would naturally close the quotation, except that a comma takes the place of a period; for example, see the last three illustrations under *c.*

h. If the unquoted words come in the middle of a sentence, they are generally separated from the quoted words on both sides by commas; for example, "Well, Ted," called Tom, "does the club meet this afternoon?"

6. *Yes*, *no*, and such words as *well*, *why*, *now*, preceding a sentence, are set off by commas; for example, see the illustration under *h*, above. (Book I, Problem XXV.)

7. A comma is almost always used before *and*, *but*, or *or* (and *nor*) when they connect the parts of a compound sentence; for example, see the first illustration under 8. (Book I, Problem XXVI.)

8. Use commas to separate the parts of a series composed of more than two coördinate members. If any two members are joined by a conjunction, use a comma before the conjunction unless these two members are more closely joined than the rest;

for example, "Joe ⌜rushed into the room,⌝ ⌜looked wildly around⌝ for his cap,⌝ ⌜grabbed it from under the table,⌝ and ⌜was dashing down the street⌝ before his mother could ask him what the matter was; Jim dreamed all night of ⌜roast turkey,⌝ ⌜juicy sweet potatoes,⌝ ⌜mince pies,⌝ and ice cream and cake." (Book I, Problem XXVI.)

9. If unquoted words break into a quoted sentence, set them off on both sides by commas and quotation marks. Notice that a broken quotation calls for *two* sets of quotation marks. If the unquoted words come between *two* sentences quoted from the same speaker, they may be written with either sentence, according to Rule 5. They are generally written with the first one. (Book II, Problem XIII.)

10. Use a comma or commas to separate from the rest of the sentence appositive words and phrases; for example, "Mary Mitchell, my best friend, has left town." (Book II, Problem XVIII.)

III

Some Exercises for Drill in Capitalization and Punctuation

A. Which of the following words should be capitalized? Why?

pole	typhoid fever	new year's day
the north pole	east (direction)	william the conqueror
french	east (section of the country)	walnut street
captain	canadian	*the youth's companion*
captain smith	mississippi river	the fourth of july
geography	river	lark
tuesday	grammar	the song of the lark
spring	english	heber, jennings, and company
april	cousin robert	

B. Explain the capitalization and punctuation of the following sentences:

1. At the Jefferson School the weekly holiday is Monday.
2. Emily's Aunt Mary gave her a copy of " Rebecca of Sunnybrook Farm " to take with her to the summer camp where she expects to go in July.
3. Do you know the following limerick?

There was a young lady of Niger
Who went out to ride on a tiger.
They returned from the ride
With the lady inside
And a smile on the face of the tiger.

4. Does the sun rise farther south in summer or in winter?
5. We spend our winters in the South and our summers in the North.
6. John is very good in arithmetic, but poor in English and history.
7. Walter, Harry, and Dick were waiting in front of the Army and Navy Club to get a glimpse of General Pershing, but the general did not leave the club until after dark.
8. An old tree grew by the side of the house. Many of its branches were dead and broken.
9. Julia knows more Bible stories than anyone else in class. She says she learned them in Sunday School.
10. " Where 's my hat, Sis? " Tim burst in upon his sister's reading.
11. " I don't know, and I don't care! " she pettishly replied.
12. " Oh, here it is, under my books " cried Tim a moment later as he grabbed his cap and rushed out.

C. Correct all the errors that you find in capitalization and punctuation, giving your reasons.

1. when lettie got to School this Morning she found that she had dropped her History on the way.
2. On the other side sat the Mother with her work basket on the table near her a small garment was lying on her lap.
3. A new family has moved in on our Street they came from the west but they say they like the east better.
4. Which do you like better, Grammar or Literature.
5. The large field looks very pretty with many Darkies scattered

here and there picking Cotton some of the women have handkerchiefs tied over their heads.

6. The first week in april Sam was sent home from the washington school because he had Measles during the rest of the Spring there was an epidemic of this Disease in the school

7. The schools of this country do not generally open in the Fall until after labor day, which is observed everywhere north and south, east and west.

8. As I was coming south on tenth street Monday Afternoon, I found a purse with two dollars and thirty cents in it.

9. "I have two other uncles besides you uncle Harry but they don't seem to understand boys remarked ted the day after christmas.

10. "What did you do at the last class meeting asked Marian of Dorothy mother would n't let me go to school that day because she thought I was taking Influenza."

11. This is what the White rabbit read when he unrolled the parchment scroll:

the queen of hearts, she made some tarts,
all on a summer's day:
the knave of hearts, he stole those tarts,
and took them quite away

12. I beg pardon your majesty said the Hatter as he entered with a teacup in one hand and a piece of bread-and-butter in the other for bringing these in but I had n't quite finished my tea when I was sent for.

D. Supply the necessary capitals and marks of punctuation in the following paragraphs, giving your reasons. Then have someone dictate the paragraphs to you to test your good habits in these matters.

1

When captain johnson was spending the winter in the south, he received word to go to europe he started on tuesday before christmas, stopping for a few days in washington to visit a friend to attend to some personal business and to get further instructions from the war department the sea was calm as he sailed out of chesapeake bay on the white star as the captain was having rheumatism he spent much time in his room studying history and french he was not to report for duty

until february and so he went to a small village north of london where he had lived when he was a boy here he visited the country church where his grandfather had spent many years in god's service.

2

Mary Brown who lives just south of me has had the scarlet fever and the doctor says she must stay out of school the rest of the year she is going south next monday with her father and mother they intend to spend the holidays with senator newbern's family who have a winter home at miami florida from there they are going to savannah georgia to visit relatives until spring early in may they will sail on the queen of ireland for liverpool they expect to see something of london paris and madrid mary is taking some interesting books on geography history and spanish.

3

John came home tuesday before christmas with a headache some fever and a very sore throat his mother sent for dr benson who at once said john had tonsilitis the doctor had just been east he reported that tonsilitis was almost an epidemic in new york city and he added that he very much feared sore throat would increase as the winter advanced john thought it might be fun to stay in for a week with no arithmetic english and history lessons to get if only he were well by christmas the doctor's parting word was that he might have the same trouble off and on until march if he were not careful but doctor you must make me well in time for the holiday fun said john as dr benson reached the door

E. Write original paragraphs for testing your classmates on the rules for capitalization and punctuation that you have learned.

F. Paragraph, punctuate, and capitalize the following conversation.

THE SCHOOL BULLY AND A NEW PUPIL

a crowd of boys were gathered in front of the schoolhouse early one morning waiting for school to open among them was a rather small boy who had just started to school the day before named russell frank a large heavy-set fellow began teasing russell because he was a new pupil

what a little freckled-faced baby remarked frank trying to make the other boy angry you are one yourself came the stern reply what do you mean by calling me a baby snapped frank intending as usual to turn his bluff the same as you did when you called me one retorted russell do you think I will take such talk from a little rascal threatened the bully you may have to replied russell who was determined not to let the other run over him just because he was small frank stepped up close to russell and struck him russell was ready with a blow just as good which he delivered very hard upon frank's nose a hard fight followed russell was victor for quite a while frank did not again try to bully a new boy.

G. 1. The following words — most of them very queer-looking — have been gathered from pupils' compositions. Not one of them is divided correctly. Try to pronounce them as they are written. Some you cannot, and even those that you can do not sound right. Divide them properly, that is, *between syllables*, so that they will both look right and sound right. Which words cannot be divided?

suppo-sed	pl-aster	purp-ose	na-il
lau-ghed	dec-ide	sa-rcastically	de-ath
respo-nsibility	nu-isance	shipp-ed	st-raws
bu-rning	Massach-usetts	as-leep	sc-hool
fur-iously	Ody-sseus	a-che	bet-ween

2. Where may these words be divided? Which cannot be?

perhaps	straight	disappear	frightened
might	pretending	usual	lightning
disappointed	dissatisfied	month	evening
coming	several	nothing	bought
mother	Saturday	walked	together

IV

Some Rules for Spelling, and Exercises for Drill

A. Contractions. In spelling contractions put in an apostrophe to indicate an omitted letter or letters.

1. Each of the following is a contraction of what two words? What letters are omitted? *does n't, don't, here's, there's, it's, won't,*[1] *we 'll, they 're, we 've.*

2. Use these contractions in sentences to be dictated to the class.

B. DOUBLING SINGLE CONSONANTS BEFORE ADDING SUFFIXES BEGINNING WITH VOWELS. To keep the vowel short in an accented syllable before a suffix beginning with a vowel, double the final consonant before adding the suffix. (The best way to learn to spell such words as come under this rule is to train your ear and especially your eye to have a kind of feeling for long and short vowel sounds in such combinations as plāning, plāned; plănning, plănned.)

NOTE 1. This rule applies to words ending in the suffix *-ing.* (Book I, Problem VII.)

a. Pronounce the following words rapidly and distinctly, first taking them in pairs and then skipping about:

dīning — dĭnning	spīting — spĭtting	scrāping — scrăpping
dōting — dŏtting	rōbing — rŏbbing	mōping — mŏpping
snīping — snĭpping	māting — mătting	rīding — rĭdding
pīning — pĭnning	hōping — hŏpping	grīping — grĭpping
caning — canning	noting — knotting	voting — rotting
sloping — slopping	wiling — willing	prating — patting
shaming — shamming	striping — stripping	requiting — quitting
draping — dropping	wining — winning	repining — beginning

b. Pronounce the following words quickly:

writing	sitting	mussing	netting	rating
skinning	shining	rubbing	shaping	batting
draping	grabbing	roping	skipping	making
slipping	propping	dropping	raking	swimming
reciting	refuting	inciting	committing	inviting
permitting	rebutting	igniting	forbidding	expelling

c. Pronounce the words under *a* and *b* as someone spells them to you; then spell them as someone pronounces them.

[1] An old form of *will* was *woll.*

d. Make original sentences containing such words and dictate them to each other.

NOTE 2. Rule B applies to words ending in the suffix *-ed.* (Book I, Problem XIII.)

a. Pronounce the following words rapidly and distinctly, first taking them in pairs and then skipping about:

mōped — mŏpped	rōbed — rŏbbed	slōped — slŏpped
hōped — hŏpped	plāned — plănned	strīped — strĭpped
pīned — pĭnned	hāted — hătted	māted — mătted
plāted — plătted	dīned — dĭnned	snīped — snĭpped
scraped — scrapped	shamed — shammed	requited — acquitted
griped — gripped	wiled — willed	refuted — rebutted
sloped — slopped	draped — dropped	prated — patted
noted — knotted	caned — canned	slated — slatted

b. Pronounce the following quickly:

grabbed	plated	pitted	tubbed	skated
slammed	spited	wired	scrubbed	shaped
shopped	slipped	tired	whined	rotted
raked	recited	permitted	whipped	invited

c. Follow the suggestions under Note 1, *c* and *d.*

NOTE 3. Rule B applies to a good many other words. Pronounce the following according to the way they are spelled. Which are spelled correctly? Spell correctly those incorrectly spelled.

hotter	redder	sinner	biter	bigger	madest
hoter	reder	siner	begger	bigest	madder
hotest	writer	runer	gunner	beginer	droper
hottest	writen	runner	biggest	beginner	dropper
reddest	written	bitter	biger	canner	stopper

NOTE 4. Do you see any connection between Rule B and the spelling and pronunciation of such words as *starred, stared*; *scarring, scared*; *fury, furry*; *cured, occurred*; *referring, interfering.*

C. "EI" OR "IE"?

I before *e*,
Except after *c*,
Or when sounded as *a*,
As in *neighbor* and *weigh.*

(Book I, Problem XIV)

1. Show that the following words conform to Rule C:

receive	ceiling	view	perceive	friend	piece	mischievous
believe	weight	receipt	relief	inveigh	chief	achievement

2. Make sentences containing such words of this class as you naturally use, and dictate them to each other.

D. THE PLURAL OF NOUNS. Most nouns form their plurals by adding *s* to the singular. But when the *s* is added to nouns ending in certain letters, some changes in spelling are made. (Book I, Problem XXII.)

NOTE 1. Nouns ending in *y* after a consonant form their plurals by changing *y* to *ie* and adding *s*; as, *baby*, *babies*.

a. The words below in the left-hand column are spelled incorrectly; those in the right-hand column are correct. Study the two spellings of the same word until the one on the left looks wrong and the one on the right looks right.

reme*dys*	reme*dies*	dictiona*rys*	dictiona*ries*
bug*gys*	bug*gies*	butter*flys*	butter*flies*
fami*lys*	fami*lies*	vocabula*rys*	vocabula*ries*
pen*nys*	pen*nies*	difficul*tys*	difficul*ties*
stu*dys*	stu*dies*	cemete*rys*	cemete*ries*
al*lys*	al*lies*	apolo*gys*	apolo*gies*

b. Which of the words below look wrong and which right? Spell correctly those that are incorrectly spelled.

cities	groceries	centurys	industries	juries
lilys	cherries	flies	fancies	activitys
duties	geographys	stories	democracys	supplies
replies	parties	armies	rubies	industries
ferrys	ponies	historys	bullies	monopolys

c. What words in the following paragraph illustrate the rule? See who can make one hundred per cent in writing it from dictation.

Democracies have had many victories over monarchies. The last one seems to be the best. The armies of the Allies were well organized and therefore won many victories. Men of different nationalities fought their enemies side by side. The people at home backed up the armies to the end. The cities hummed with the din of new industries, and the papers

were filled with reports of new discoveries. Cities grew larger, new companies were formed, and salaries were raised in factories and in many other industries. Our armies were taken from cities, farming communities, and universities. The result of their activities will last for centuries.

d. Make similar paragraphs to dictate to those in the class who need further drill. Bring in some of the nouns that end in *ey*.

NOTE 2. Fifteen nouns ending in *f* or *fe* form their plurals in *ves*. These words are easy to memorize. Not only are they arranged in alphabetical order but they form a sort of rhythmic jingle, if you accent the words that rime.

beef, calf
elf, half
knife, leaf
life, loaf
self, sheaf
shelf, thief
wharf, wife, wolf

Learn the list so that you can say it without thinking, and drill yourselves on the correct spelling of their plurals as long as is necessary.

NOTE 3. These six common words and some others form their plurals in *es*; learn them and drill yourselves on the correct spelling as long as is necessary: *echoes*, *heroes*, *mosquitoes*, *negroes*, *potatoes*, *torpedoes*.

E. THE PRESENT SINGULAR OF VERBS. With every singular substantive except *I* and *you* almost every verb in the present tense ends in *s*. Those verbs that end in *y* after a consonant, when adding *s* to form the present singular, change *y* to *ie*, just as nouns do in forming the plural; as, *fly*, *flies*; *fry*, *fries*. (Book I, Problem XXII.)

a. Which of the words below look wrong and which right? Correct the misspellings.

hurries	mutinies	jellys	defies	ratifys
satisfys	applies	clarifies	pacifies	drys
cries	crucifys	codifies	occupys	spies
worries	buries	decrys	accompanies	rectifies
envys	curries	petrifys	multiplies	trys
pities	carries	signifies	shys	copies

b. Continue to drill yourselves until no one in the class misspells nouns and verbs that end in *ies.*

F. POSSESSIVES. (Book II, Problem XX.)

1. To make the possessive form of any noun and some pronouns add an apostrophe and *s*, except to plurals ending in *s*; to such add an apostrophe only; for example, *Mary's hat, Burns's poems, the princess's ring, the girls' hats, the princesses' jewels.* Think first "plural or not?" and then, if plural, "*s* or no *s*?"

2. There is no apostrophe in these six possessive forms of pronouns: *ours, yours, hers, its, theirs, whose.*

3. Spell the possessive forms of the nouns and pronouns below:

Henry	children	one	anybody
Gladys	pupils	she	anybody else
aunt	More and Mitchell	Dickens	it
aunts	(just one name)	women	cousin
Miss Morse	cities	another	cousins
Mr. Jones	city	hens	who

4. Find the possessives in the following sentences. Tell whether each is spelled properly; if it is n't, correct it. Also correct any other mistakes. Then dictate the sentences to each other.

a. Charles's stories are more interesting than Thomas'.
b. The boys' bicycles almost filled the porch.
c. The princess's dress represented a whole year's work.
d. The princesses' dresses were very gorgeous.
e. I was out at Mr. Jones farm yesterday.
f. We had a good time at Mary's last night.
g. The boys hats had been mixed up with the girls.
h. Rip Van Winkle always had time to do everybody else's work.
i. Whose book is this? It 's Alices.
j. The baby fell and bumped its head.
k. Its time to go to the Grays, is n't it?
l. Orioles' nests are more ingeniously made than thrushes.
m. Who 's going to ask Mr. Burgess' permission? Whose time is it?
n. Mr. Cross' poems that the Smiths had were destroyed by their child.

o. The little monkey's noise drowned out the other monkeys' noise.

p. The big monkeys' noise drowned out the little monkeys' noise.

q. One boys conduct may degrade many boys reputation.

r. The credit is not ours, but theirs.

s. This class has planned its parties well.

t. Philip has been studying John Adams' achievements.

u. Its funny to see a cat chasing it's tail.

v. My cat flies around after hers for ten minutes at a time.

w. The companie's orders did not come in time; so the companies missed their boat.

x. Our companys orders were sealed; the other companies received their's sealed too.

y. Does n't it make you feel good to be able to spell such possessives as *its*, *everybody else's*, the *Queen of Heart's*, *William's*, *Mr. Williams's*, the *Joneses'*, *Mr. Jones's*; *whose*, *theirs*, and *man-servant's*?

G. Explain the spelling of the italicized words and make a rule that will help you to spell *to*, *too*, and *two* correctly. Then write these sentences from dictation.

1. It is not *too* good *to* use.
2. I want *to* go.
3. Take me *too*.
4. He is *too* proud *to* lie.
5. *Two* children went *too*.
6. We ought *to* succeed.
7. Are you *too* tired *to* come?
8. There are *two* sides *to* that.
9. *Two* people were *too* ill *to* be present.
10. Will you plan my garden *too*?
11. You *two* are *too* late.
12. You are *too* late *too*.
13. It takes *two to* make a quarrel.
14. *Two* cherries were *too* ripe *to* eat.
15. Are the children *too* noisy?
16. There are *two too* many *to* play.
17. It was a *two-fold* mystery.
18. He used a *two-edged* sword.
19. His work was *too* careless *to* deserve my pay.
20. He found every sound *too* nerve-racking.
21. They *too* were made unhappy.
22. Then *too* there is always another chance.
23. It is never *too* late *to* mend.
24. I was disappointed, *too*.
25. I *too* was disappointed.
26. Those *two* were made unhappy.

H. 1. Use these words in sentences: *it's*, *its*, *there*, *their*, *there's*, *theirs*, *boy's*, *boys*, *boys'*, *Thomas's*, the *Thomases*, the *Thomases'*, *to*, *too*, *two*.

2. Have someone read the following sentences to you and ask you to spell the italicized words:

a. *It's too* good *to* be true.

b. The doll has lost *its* head.

c. *There* are *two* apples in *their* lunches.

d. *There's* no decision for us until we get *theirs*.

e. The *boys'* response to the new *boy's* appeal to all the *boys* was prompt and fine.

f. In *Adam's* fall
We sinned all.

g. Have you seen Mr. *Adams's* new car?

h. Have the *Adamses* come home?

i. We are going to the *Adamses'* tonight.

j. *Two* are sometimes *too* many *to* work well.

3. Write paragraphs containing all or most of the words under 1, if possible; if not, write single sentences. Dictate them to each other.

V

Some Useful Information about Spelling

A. Rules for spelling will help you in revision; but you often don't and can't, when you are writing, take time to think of the rule. The only way to become good spellers is to master your individual spelling list. The following rules for learning to spell a word will help you.

How to Learn to Spell

1. The first step in learning to spell a word is to pronounce it correctly. If you do not know how to pronounce a word, look up the pronunciation in the dictionary. When you are certain that you know how the word is pronounced, pronounce it, enunciating each syllable distinctly and looking closely at each syllable as you say it.

2. Close your eyes and try to recall how the word looks, syllable by syllable, as you pronounce it in a whisper. In pronouncing the word be sure to enunciate the syllables carefully.

3. Open your eyes to make sure that you were able to recall the correct spelling.

4. Repeat 1, 2, and 3 several times.

5. When you feel sure that you have learned the word, write it without looking at the book, and then check with the correct form.

6. Repeat this two or more times without looking either at the book or at your previous attempts.

7. If you miss the word on either of these trials, you should copy it in your spelling notebook, since it probably is especially difficult for you.

B. Professor Jones of the University of South Dakota has made a list of the misspellings in fifteen million words in themes written by pupils in the grades. He says that one hundred words caused much of the trouble; these words he calls "spelling demons." They are printed below in the order in which they are most frequently misspelled. Are any of these "demons" in your individual or class spelling lists? Can't you master them and exorcise their evil spirit?

ONE HUNDRED SPELLING DEMONS OF THE ENGLISH LANGUAGE

which	just	heard	can't	very	built
there	doctor	does	sure	none	color
their	whether	once	loose	week	piece
separate	believe	tired	lose	often	raise
don't	knew	grammar	Wednesday	whole	straight
meant	laid	minute	country	won't	sugar
business	bear	any	February	cough	shoes
many	choose	much	know	wear	enough
friends	used	beginning	could	answer	truly
some	always	blue	seems	two	ache
been	where	though	Tuesday	too	tonight
since	women	coming	every	ready	hoarse

making	done	early	they	forty	said
dear	hear	instead	half	hour	wrote
guess	here	easy	break	trouble	read
says	write	through	buy	among	
having	writing	would	again	busy	

VI

The Minimum Standard for the Seventh Grade in these Matters of Form

No one is ready to pass from the seventh grade to the eighth who has not formed the following good habits in writing. Many will, of course, go far beyond this minimum standard.

1. Marking the ends of *all* sentences.

2. Beginning every sentence, including quoted sentences, with a capital letter.

3. Beginning with a capital letter all nouns that are clearly proper nouns, and not capitalizing words without reason.

4. Maintaining a good record in spelling the possessives of nouns and pronouns correctly.

5. Improving steadily in spelling the words on the individual list.

APPENDIX D

LETTER-WRITING

I. Business Letters

A good business letter demands a form that is unvaryingly correct. It must tell the reader at once where the writer is, when he wrote, to whom, and who he is. The six formal parts of a business letter, which are numbered in the model on page 184, are (1) the heading, (2) the address, (3) the salutation, (4) the body, (5) the complimentary close, and (6) the signature.

The *heading* (1) should be placed one or two inches from the top of the page and so spaced as to leave a small margin at the right. The heading may fall into one, two, three, or even four lines, depending on how much it must contain. Very large or very obscure towns demand more detail than others. Give in the heading all the information that the mail service needs in finding your home.

The heading also includes the *date.* This should never be omitted, as it is often important when reference is made to the letter. Many business houses, but not those most careful of their custom, write 1/5/20. This should be avoided.

The *address* (2) of the person or firm to whom the letter is written is placed one or two spaces below the date and beginning at the margin on the left.

The *salutation* (3) is largely mere form, which we follow because it is the custom. In business letters one should use *Sir* or *Sirs* or *Gentlemen* or *My dear Sir*, *Madam* or *My dear Madam.* In addressing an institution, as, for example, The Smith Business

College, it is permissible to use such forms of salutation, though it is better to address some officer, as the president or the secretary or the manager. All words in such salutations should begin with capital letters, except the word *dear*. Regarding that, custom varies; most people write *My dear Sir*, others *My Dear Sir*. After the salutation use the colon or the colon and a dash.

The *body* (4) of the letter requires thought. If a writer desires prompt and accurate service he has no right to be careless or rambling or obscure in his letter. He must first decide what he wishes to say; then he must try to say it as briefly and as clearly as possible. He must, at the same time, be sure to include all necessary information. It is far better to tell too much than not enough.

If the writer wishes information he should make his questions real questions. For example, he should write, "What is the price of your No. 273 skates, listed in your catalogue No. 32, page 67?" not, "I am not certain what the price of these skates is." In either case he may get an answer; but if he really wishes to know, he should ask.

In like manner, if there are several questions or several items in the order or several topics in the letter, list each one in a separate paragraph. It is easy to do, and it saves unnecessary labor, which somebody — the customer, of course, in the end — must pay for.

In replying to a letter one should refer to each question separately, preferably repeating the substance of it, so that the recipient of the letter may understand exactly what the writer means. Write, "The skates No. 273, listed in our catalogue No. 32, page 67, we sell for two dollars a pair." Then there is no possibility of confusion.

Some people have a habit of writing in letters sentences without a subject; for instance, "Have considered your questions," instead of "I have considered your questions." This may save a moment of time, but it seems hurried and indifferent. As Emerson

has said, life is not so short but there is always time enough for courtesy. Moreover, there is sure to be occasional confusion or misunderstanding on account of this slovenliness.

The *complimentary close* (5) is today only formal. In business letters we write almost without exception, "Yours truly," "Yours very truly," or, when appropriate, "Yours respectfully." It should be noted that only the first word of the complimentary close begins with a capital letter and that "Yours," like most other pronouns, does *not* form its possessive by the use of an apostrophe. Here, as elsewhere, of course, abbreviations are unnecessary. "Yrs etc." is inexcusable.

The *signature* (6) ordinarily concludes the business letter. This should in all cases be legible, neither careless nor ornate. If the letter is signed by another person than the writer, he should add under the signature the word *by* or the Latin word *per*, which means "by," and his own name or initials. *By* or *per*, when so used, is not begun with a capital letter.

When a woman signs her name to a business letter it is not clear to a stranger whether she is married or single, and so he does not know how to address her in reply. Consequently a woman should prefix to her signature *Miss* or *Mrs.* in parentheses; as,

Yours very truly,
(Mrs.) Mary Jones

Or she may sign her name

Yours very truly,
Mary Jones

and then write below, beginning at the left-hand margin:

Please address
Mrs. George T. Jones

The words *Please address* may be omitted. A married woman should give her husband's name preceded by *Mrs.*; a widow,

usually her own name, as *Mrs. Mary Jones*. In other words, a woman should indicate how she wishes letters to her addressed. In answering a business letter, address the writer by the name signed.

After the heading, the address, the complimentary close, and the signature no punctuation is ordinarily used, but it is still considered good form to place a period after the signature and a comma after each other full line. A comma should always be used between the name of a city and its state; as, *Erie, Pennsylvania.*

If a letter consists of more than one sheet, the sheets should be carefully arranged in order, preferably being numbered at the top. If letter paper, usually 8 by 10 inches in size, has been used, it should be folded once from the bottom, the crease being not quite halfway up the paper, then folded from the right, and finally from the left to fit the envelope. If note paper, approximately 5 by 8 inches in size, has been used, the first fold should be up from the bottom, the second down from the top. This may seem a trivial matter, but it saves the time and patience of the recipient.

When inclosing a stamp, never, as many people do, attach it to the paper by a part of its mucilage. It too frequently tears and is ruined when one tries to detach it. With a sharp knife cut two parallel slits in the paper, and through these slip the stamp; or, better still, wrap it in oiled paper and inclose it in the folded letter. Always inclose a stamp when requesting a reply from someone who would not be expected, through friendship or business interest, to reply without it.

When making an inclosure of any kind, mention the fact, either in the body of the letter or by adding "Inclosure" near the left-hand margin and below the signature.

The *envelope* should be addressed so that the post-office department can with the least possible effort deliver the letter. To this end the stamp must be affixed in the proper place (the upper right-hand corner), the writing must be legible, and the necessary items of the superscription arranged in their proper order,—first the name, then the street and number or post-office box, then the

county, if it is necessary to give that, and finally the state. If the letter is sent in care of someone, that fact may be indicated in a line immediately following the name or in the lower left-hand corner. In all of the models (see pp. 185 and 186) notice the position and spacing of the items. The arrangement of details on an envelope often varies; it should, however, be neat and easily read.

It is the most approved business practice to omit on envelopes punctuation marks at the ends of lines, except periods after abbreviations.

It is wise to write out in full the name of the city and the state. Likewise many titles, when used before a name or on the envelope, should be written out. Write "Professor George J. Benton," "Colonel Benjamin R. Bacon," "Judge Lewis C. Jenkins," "Reverend John C. Overstreet." However, *doctor* and a few other titles are commonly abbreviated. Titles are usually prefixed to the name if they would be used in addressing the man in speech; otherwise, if the title is to be written at all, it should be placed in a line immediately following the name. Never write "Hon. Brown" or "Rev. Smith," but "Hon. John Q. Brown" or "Rev. Henry W. Smith."

Be sure in every case that the form is right. Until you write the form correctly as a matter of habit, look over your work to see that you have included all six of the essential parts of a business letter, that they are in the proper order, that the formal punctuation is used, and that capital letters are in the right places.

II. Friendly Letters

In friendly letters the form is varied somewhat from that used in business correspondence. The address is omitted or, if the person addressed is not well known, it is placed at the end of the letter, after the signature, beginning at the left-hand margin. The salutation and the complimentary close may be as informal and as varied as intimacy or ingenuity warrants. Every word of

the salutation except the first and the last, and every word of the complimentary close except the first, should be written with a small letter. The signature may be as informal as the salutation.

After each line of the heading in friendly letters, and after the complimentary close and signature, end punctuation may be used, but it is correct and increasingly common to omit it. A period must, of course, be used after every abbreviation. After the salutation use a comma or, if the letter is somewhat formal, a colon. Often a dash is unnecessarily added after the comma or colon.

Although some variations of form are permitted, it will be well for you to select one and to follow that until you have the habit of writing it with no error whatever.

On pages 42–43 is an informal friendly letter, and on pages 175–176 there is one somewhat more formal, each correct in its placing and punctuation of its parts. It is considered necessary by some authorities to place a comma after the complimentary close, even though no other end punctuation is used.

Envelopes for friendly letters are addressed like those for business letters. It is common, however, to use in social correspondence end punctuation, as shown in the models on page 186. It is correct to use either style, the same for both envelope and letter, but you should adopt one and use it consistently.

APPENDIX E

GRAMMAR

I. OUTLINE OF GRAMMAR TOPICS[1]

A. The Sentence

I. What a sentence is; definition. (Book I, Problem IV.)

II. Kinds of sentences.

A. Declarative (including imperative) and interrogative. (Book I, Problems IV and XIX.)

The horse is in the rye.
Get him out.
Who will do it?

B. Affirmative and negative. (Book I, Problem XXV.)

I can do it.
I cannot do it.

C. Exclamatory and non-exclamatory. (Appendix E, II.)

Get the boat.
Come quick, the fire is spreading!

D. Simple[2] (Book II, Problem XI), complex (Book II, Problem XI), and compound (Book I, Problem XXVI).

We are going fishing.
If the day is fine, we are going fishing.
We are going fishing, but they are going hunting.

[1] Page references may be found in the Index.

[2] In Book I sentences are distinguished simply as *single* and *compound.*

III. Parts of the sentence.

A. Essential elements.

1. The subject element, or subject substantive (essential to all sentences). (Book I, Problem XI.)

   The *robin* is on her nest.

2. The predicate element (essential to all sentences). (Book I, Problem XI.)

   The robin is *on her nest.*
   She is very *still.*

3. The linking element (essential to all sentences). (Book I, Problems XI and XIII.)

   The robin *is* on her nest.

4. The direct object (essential to some sentences). (Book I, Problem XVII.)

   Make a *walk* through the garden.

5. The adjunct accusative (essential to some sentences; not important). (Appendix E, II and III.)

   Make the walk *straight.*

6. Compound essential elements. (Book I, Problems XI, XVIII, and XXVI.)

   The *robin* and the *blue jay* are fighting.
   The robin is usually *friendly* and *peaceful.*
   The blue jay *is* and always *has been* quarrelsome.
   The blue jay destroyed both the *eggs* and the *nest.*
   Make the walk *straight* and *wide.*

B. Adjuncts.

1. What an adjunct is; definition. (Book II, Problem VIII.)
2. Kinds of adjuncts, according to use. (Book II, Problem VIII.)

   a. Adjective adjuncts.

   Put the *small* fish in the pool.

b. Adverb adjuncts.

The goldfish are swimming *in the pool.*

3. Kinds of adjuncts, according to form.

a. Word adjunct. (Book II, Problems XV and XX.)

Come *here.*

b. Phrase adjunct. (Book II, Problems X and XVIII.)

Come *at once.*

c. Clause adjunct. (Book II, Problem X, and Book III.)

Come *when you can.*

4. Compound adjuncts. (Book I, Problem XXVI, and Book III.)

a. A *green and white* pennant floated from the staff.

b. The mouse fled *across the hearth* and *into its hole.*

c. A person *who speaks distinctly* and *who pronounces his words accurately* has some distinction.

B. The Parts of Speech[1]

I. Nouns.

A. What a noun is; definition. (Book I, Problem VII.)

B. Kinds of nouns. (Book I, Problem XX.)

1. Common.[2]

The *town* is full of *people.*

2. Proper.

Charleston is full of people.

C. Characteristics of nouns.[3]

1. Number: singular and plural. (Book I, Problem XXII.)

A *boy* is at the door.

Some *boys* are at the door.

[1] The facts about each part of speech are gathered together in Book III.

[2] The *collective noun* is taught in Book III.

[3] Person and gender of nouns are unimportant.

2. Case: possessive, or genitive.[1] (Book II, Problem XX.)

Mildred's dress is both pretty and inexpensive.

D. Uses of nouns in the sentence.

1. As essential element.

a. Subject substantive. (Book I, Problem XIX.)

The *child* is lost.

b. Predicate noun. (Book I, Problem XIX.)

This is the *child* we are looking for.

c. Direct object. (Book I, Problem XVII.)

We have found the *child.*

d. Adjunct accusative. (Appendix E, II and III.)

They elected Madge *president* of the club.

2. As adjunct.

a. Adjective adjunct.

(1) Simple adjective adjunct. (Book II, Problem XV.)

The *wall* paper is dirty.

(2) Possessive modifier. (Book II, Problem XX.)

The *boys'* playground is too small.

(3) Appositive. (Book II, Problem XVIII.)

Madge, the *president* of our club, is the best in her class.

b. Adverb adjunct (adverbial substantive).[2]

(1) Simple adverb adjunct. (Book II, Problem XV.)

They walked a *mile.*

[1] The nominative and objective cases are not important in connection with nouns.

[2] A substantive used as an adverb is often called an adverbial objective, an adverbial accusative, or an adverbial substantive.

(2) Indirect object.[1] (Appendix E, II and III.)
Father gave *John* a knife.

II. Pronouns. (Book II, Problem XXII.)
A. What a pronoun is; definition. (Book I, Problem VII.)
B. Kinds of pronouns. (Book III.)
1. Personal pronouns.
a. Simple.
He has just come in.
b. Compound. (Book II, Problem XXII.)
He *himself* has just come in.
2. Interrogative pronouns.
Who has just come in?
3. Conjunctive, or relative, pronouns.
The man *who* just came in is Captain Smith.
4. Indefinite and demonstrative pronouns.
Take *one* with you.
Take *this* with you.
C. Characteristics of pronouns. (Book III, for general discussion.)
1. Number: singular and plural. (Book II, Problem XXI.)
I am ready.
We are ready.
2. Case.
a. Nominative. (Book I, Problem XII.)
I have a new book.
b. Possessive, or genitive. (Book II, Problem XX.)
My new book is torn.
c. Objective, or dative-accusative. (Book I, Problem XIX.)
Mother took *me* to the play.

[1] It is not important to distinguish this particular kind of adverb adjunct.

3. Person. (Book II, Problem XXI.)

I said so.
You said so.
He said so.

4. Gender (*he*, both masculine and common gender). (Book II, Problem XXI.)

Every boy will keep *his* seat.
Everyone must clean up *his* desk.

D. Uses of pronouns in the sentence.

1. As essential element.

a. Subject substantive. (Book I, Problems XII and XIX.)

Who goes there?

b. Predicate pronoun. (Book I, Problems XII and XIX.)

It is *I*.

c. Direct object. (Book I, Problems XVII and XIX.)

Bring *her* with you.

d. Adjunct accusative. (Appendix E, II and III.)

The chairman made him *one* of the committee.

2. As adjunct.

a. Adjective adjunct.

(1) Possessive modifier. (Book II, Problem XX.)

His answer was right.

(2) Appositive. (Book II, Problem XVIII.)

You *yourself* are to blame.

b. Adverb adjunct (adverbial substantive).

(1) Simple adverb adjunct. (Book II, Problem XV.)

Tom is worth *two* of Percy.

(2) Indirect object. (Appendix E, II and III.)

I 'll send *you* my address.

III. Verbs, verbals, and verb phrases. (Book III, for the most complete discussion.)

A. Verbs.

1. What a verb is; definition. (Book I, Problem XV.)

2. Kinds of verbs.[1]

a. Linking. (Book I, Problem XV.)

The boat *is* crowded.

b. Predicate. (Book I, Problem XV.)

(1) Transitive. (Book I, Problem XVII.)

The boat *carries* many passengers.

(2) Intransitive. (Book I, Problem XVII.)

The boat *steams* toward the pier.

3. Characteristics of verbs.

a. Tense. (Book I, Problem XX.)

(1) Present.

He *asks* many questions.

(2) Past.

He *asked* a brand new one this morning.

b. Number (important only in present tense). (Book I, Problem XXII.)

She *asks* to be excused.
They *ask* to be excused.

c. Person (important only in the present tense, singular number). (Book I, Problem XXII, and Appendix E, V.)

I *am* late.
You *are* late.
He *is* late.

d. Mode. (Book III.)

[1] Auxiliary verbs are recognized in Book I, Problem XXIII.

4. Uses of verbs in the sentence. (Book I, Problem XV.)
   a. Linking element only.

      Gulls *are* strong of wing.

   b. Both linking and predicate element (predicate verb).

      Gulls *follow* ships to sea.

B. Verbals.
1. What a verbal is; definition. (Book I, Problem XXIII.)
2. Kinds of verbals. (Book III.)
   a. Participles.

      Crossing the street, he turned into the yellow house.

   b. Infinitives.

      He wanted *to cross* the street.

   c. Gerunds.

      By *crossing* the street here you avoid the jam at the corner.

3. Uses in the sentence.
   a. As essential element. (Book II, Problem XVIII.)
      (1) Subject substantive.

         Crossing the street is dangerous.

      (2) Predicate element.

         He is *crossing* the street.

      (3) Direct object.

         He tried *to cross* the street.

      (4) Adjunct accusative. (Appendix E, III, and Book III.)

         Tom made Rover *swim* for the stick.

   b. As adjunct. (Book II, Problem XIII.)
      (1) Adjective word adjunct.

         Turning, he spoke to the boy behind him.

(2) Substantive used with a preposition.

I am tired of *writing*.

C. Verb phrases.

1. What a verb phrase is; definition. (Book I, Problems XXIII and XXVII.)
2. Kinds of verb phrases. (Book I, Problems XXIII and XXVII.)
   a. Linking.

   They *have been* unfortunate.

   b. Predicate.

   (1) Transitive.

   Bill *is growing* potatoes.

   (2) Intransitive.

   The potatoes *are growing* fast.

3. Characteristics of verb phrases.
   a. Number (important only in the present and present perfect tenses). (Book I, Problem XXII.)

   She *is thinking*.
   They *are thinking*.

   b. Person (important only in the present and present perfect tenses, singular number). (Book I, Problem XXII.)

   I *am thinking*.
   Are you *thinking*?
   He *is thinking*.

   c. Tense. (Book I, Problem XXVII, and Appendix E, V.)

   (1) Future.

   He *will come* soon.

   (2) Present perfect.

   He *has come* already.

(3) Past perfect.

He *had come* before we got there.

(4) Future perfect (not very important).

Unless you hurry, the train *will have gone* before you get there.

d. Mode. (Book III.)

e. Voice. (Book I, Problem XXIV, Book III, and Appendix E, V.)

(1) Active.

Mary *is setting* the table.

(2) Passive.

The table *has been set.*

4. Uses of verb phrases in the sentence. (Book I, Problems XXIII and XXVII.)

a. Linking element only.

Joe *has seemed* worried for several days.

b. Both linking and predicate element.

Joe *has been working* hard.

IV. Adjectives. (Book III, for the most complete discussion.)

A. What an adjective is; definition. (Book II, Problem XV.)

B. Uses in the sentence. (Book II, Problem XV.)

1. As essential element.

a. Predicate adjective. (Book II, Problem XV.)

She is *well.*

b. Adjunct accusative. (Appendix E, II and III.)

A cross word makes her *unhappy.*

2. As adjunct: adjective adjunct.

a. Adjective word adjunct. (Book II, Problem XV.)

A *red* car flashed by.

b. Used with a verbal of a linking verb to make an adjective phrase. (Book III.)

Mother being *tired*, I got supper.

C. Degree. (Book III and Appendix E, V.)

Will is *good*, May is *better*, but Barbara is the *best* in the class.

V. Adverbs. (Book III, for most complete discussion.)

A. What an adverb is; definition. (Book II, Problem XV.)

B. Important ideas expressed by adverbs. (Book II, Problem XV.)

C. Use in the sentence: adverb word adjunct. (Book II, Problem XV.)

Lettie works *well.*

D. Degree. (Book III and Appendix E, V.)

Lettie sews *well*, Julia sews *better*, but Alice sews *best* of the three.

VI. Prepositions. (Book Two, Problem XVIII.)

A. What a preposition is; definition.

B. Use in the sentence: to join a substantive to some other part of the sentence.

They are wading *in* the creek.

VII. Conjunctions.

A. What a conjunction is; definition. (Appendix E, II.)

B. Kinds of conjunctions.

1. Coördinating. (Book I, Problem XXVI.)

Jack *and* Jill went up the hill.

2. Subordinating.[1] (Book III.)

If you go, don't stay long.

[1] The subordinating conjunction is distinguished from the conjunctive adverb in Book III.

C. Uses in the sentence.

1. To join coördinate elements. (Book I, Problem XXVI.)

He blushed *and* removed his hat.

2. To join a subordinate clause to the word that it modifies. (Book III.)

We will stay *until* you return.

II. DEFINITIONS OF TERMS USED IN GRAMMAR[1]

1. An *active verb* or *verb phrase* is one the subject of which represents the actor. (Book I, Problem XXIV.)

The waves *are dashing* high.

2. An *adjective* is a word, not a noun, a pronoun, or a verbal, that is added to a noun or a pronoun. (Book II, Problem XV.)

A *black* dog bounded out.

3. An *adjective adjunct* is an adjunct that is added to a noun or a pronoun. (Book II, Problem VIII.)

The dog *in the yard* began to bark.

4. An *adjunct* is a word or a group of words added to some word to help make the meaning definite and clear. (Book II, Problem VIII.)

A *merry* heart doeth good *like a medicine.*

5. The *adjunct accusative*[2] is a word that represents the effect of a transitive act upon that which the object represents. (See Appendix E, III.)

They are painting the house *white.*

[1] For easy reference the definitions are arranged alphabetically.

[2] *Adjunct accusative* is the term recommended by the Committee on Uniform Grammatical Nomenclature. Other terms in use are *predicate attribute of the object, object complement, objective complement.*

6. An *adverb* is a word, not itself a noun or a pronoun, that is added to some part of speech other than a noun or a pronoun. (Book II, Problem XV.)

The snail moves *slowly*.

7. An *adverb adjunct* is an adjunct that is added to some part of speech other than a noun or a pronoun. (Book II, Problem VIII.)

The partridges disappeared *among the leaves*.

8. An *adverbial substantive* is a substantive — noun, pronoun, or verbal — that is used as an adverb adjunct. (See Appendix E, III.)

The river is two *miles* wide.
It is worth *going* to see.

9. An *affirmative sentence* is a sentence that affirms the predication. (Book I, Problem XXV.)

The lamb follows Mary.

10. The *antecedent of a pronoun* is the substantive — noun or pronoun — to which it refers. (Book II, Problem XXI.)

Anna lost her book.

11. An *appositive* is a substantive used as an adjective adjunct and representing the same person or thing as the noun or pronoun to which it is added. (Book II, Problem XVIII.)

Elizabeth, the great *queen* of England, died in 1603.

12. An *auxiliary verb* is a verb used with verbals in forming verb phrases. (Book I, Problem XXIII.)

They *are* talking yet.
They *have* been talking for hours.

13. A *characteristic of a person* or *thing* is whatever that person or thing is, may be, or does. (Book I, Problem X.) *Trustworthiness*, *being president*, and *the act of studying* are characteristics of some pupil in your class.

14. A *clause* is a group of words composed of a subject and predicate and used as a part of a sentence. (Book II, Problem X.)

He gets up *when he is called.*

15. A *common noun* is a name shared in common by the different individuals of a kind. (Book I, Problem XX.)

Capella is a beautiful *star.*

16. The *comparison of an adjective* or *an adverb* is the orderly arrangement of all its forms. (See Appendix E, V.)

17. The *complete subject* of a sentence is all of the words used to represent that about which something is said. (Book I, Problem X.)

The last day of school has come.

18. A *complex sentence* is a sentence consisting of one principal clause and one or more subordinate clauses. (Book II, Problem XI.)

When she got there, the cupboard was bare.

19. The *conjugation of a verb* is the orderly arrangement of all its forms. (See Appendix E, V.)

20. A *conjunction* is a word that may be used to join together words, phrases, or clauses. (Book III.)

Blue *and* gray are the school colors.

They are shown in the school flag *and* in the suits of the school athletes.

We love the colors *because* they belong to the school.

21. A *coördinating conjunction* is a word that connects coördinate parts of a sentence. (Book I, Problem XXVI.)

Demi *and* Daisy are two characters in "Little Men."

22. A *declarative sentence* is a sentence that tells, or states, something. (Book I, Problem IV.)

There is no place like home.

23. The *declension of a noun* or *a pronoun* is the orderly arrangement of all its forms. (See Appendix E, V.)

24. An *exclamatory sentence* is a sentence used to express strong or sudden emotion. Every exclamatory sentence is also declarative, imperative, or interrogative. (See Appendix C.)

Stop, thief!

25. An *imperative sentence* is a declarative sentence that tells someone to do something. (Book I, Problem XIX.)

Never say die!
Close the door softly.

26. The *indirect object* is a word that represents the person or thing indirectly affected by the act expressed in a transitive verb. It is a special kind of adverbial substantive. (See Appendix E, III.)

Give every *man* his due.

27. An *interrogative sentence* is a sentence that asks a question. (Book I, Problem IV.)

Whom do you want?

28. An *intransitive act* is an act that involves nothing but the actor. (Book I, Problem XVII.) Walking, sitting, standing, are intransitive acts.

29. An *intransitive verb* is a verb that expresses an act involving nothing but the actor. (Book I, Problem XVII.)

He *stands* as straight as a soldier.

30. An *intransitive verb phrase* is a verb phrase that expresses an act involving nothing but the actor. (Book I, Problem XXVII.)

They *are sitting* together.

31. The *linking element* is the element that links the predicate element to the subject element. (Book I, Problem XI.)

The sea *is* deep.

32. A *linking verb* is a verb that does not express a predicated characteristic. (Book I, Problem XV.)

The heavens *are* wide.

33. A *linking verb phrase* is a verb phrase that does not express a predicated characteristic. (Book I, Problem XXVII.)

The roads *have been* muddy for days.

34. A *negative sentence* is a sentence that denies the predication. (Book I, Problem XXV.)

The dog was not mad.

35. A *noun* is a word that names a person, place, or thing. (Book I, Problem VII.)

Mother went to *Chicago* to buy a *piano.*

36. The *object* is a word or group of words in the predicate, which represents the other thing involved in a transitive act besides the actor. (Book I, Problem XVII.)

They have raised the *flag.*

37. A *passive verb phrase* is a verb phrase the subject of which does not represent the actor. (Book I, Problem XXIV.)

The flag *has been raised.*

38. A *phrase* is a group of words not composed of a subject and predicate, but used like a single word. (Book II, Problem X.)

This is the cow *with the crumpled horn.*

39. A *possessive modifier* is a noun or pronoun in the possessive case, used as an adjective adjunct. (Book II, Problem XX.)

Give him *his* dinner.

40. The *predicate* is the part of the sentence which says something about some person, thing, or idea. It includes the linking element, the predicate element, the object, and all their adjuncts. (Book I, Problem X.)

Howard *is now cutting the grass in the back yard.*

41. The *predicate element* is the element that stands for the characteristic that we predicate. (Book I, Problem XI.)

An airship is *sailing* overhead.

42. A *predicate noun* is a noun that expresses a predicated characteristic. (Book I, Problem XIX.)

The Saint Bernard is a noble *dog*.

43. A *predicate pronoun* is a pronoun that expresses a predicated characteristic. (Book I, Problem XIX.)

It was *he* who told me.

44. A *predicate verb* is a verb that expresses a predicated characteristic. (Book I, Problem XV.)

He *lived* worthily.

45. A *predicate verb phrase* is a verb phrase that expresses a predicated characteristic. (Book I, Problem XXVII.)

He *has lived* worthily.

46. A *preposition* is a relation word that joins a substantive to some other part of the sentence. (Book II, Problem XXI.)

He dives *into* the water.

47. A *pronoun* is a word that represents a person, place, or thing without naming it. (Book I, Problem VII.)

When *she* asks for *it*, give *her this*.

48. A *proper noun* is a name given to one of a class or kind to distinguish it from all others of the same class. (Book I, Problem XX.)

Buster, with *Tige* at his heels, went whistling down *Sixth Street*.

49. A *sentence* is the expression of a complete thought in words. (Book I, Problem IV.)

Haste makes waste.

50. A *series* is a compound sentence or a compound element of a sentence made up of more than two coördinate parts. (Book I, Problem XXVI.)

The heat is oppressive, *the air is motionless*, and *there is a black cloud in the west.*

Each took his own *plate*, *cup*, and *spoon*.

51. A *simple sentence* is a single sentence that contains no subordinate clause. (Book II, Problem XI.)

The fat is in the fire.

52. The *subject element* in a sentence is the element that stands for whatever we are talking about. (Book I, Problem XI.)

His hairy *uncle*, the Baboon, spanked him.

53. The *subject substantive* is a word or group of words used as the subject element. (Book I, Problem XIX.)

He multiplieth words without knowledge.

54. A *subordinating conjunction* is a conjunction that joins a clause adjunct to the word that the clause modifies. (Book III.)

Take heed *lest* ye fall.

55. A *transitive act* is an act that involves something besides the actor. (Book I, Problem XVII.) Throwing, cutting, mashing, etc. are transitive acts.

56. A *transitive verb* is a verb that expresses an act involving something besides the actor. (Book I, Problem XVII.)

The Elephant's Child *ate* melons on the way.

57. A *transitive verb phrase* is a verb phrase that expresses an act involving something besides the actor. (Book I, Problem XXVII.)

The Elephant's Child *was eating* melons all the way.

58. A *verb* is a word that asserts, or predicates. (Book I, Problem XV.)

Comparisons *are* odious.

59. A *verbal* is a form of a verb that does not predicate. (Book I, Problem XXIII.)

He has *seen* his error.

60. A *verb phrase* is a group of words consisting of a verb and one or more verbals and having the uses of a verb. (Book I, Problem XXIII.)

They *have done* their best.

III. EXERCISES TO SUPPLEMENT THOSE GIVEN IN THE PROBLEMS

Sentences

1. Not every group of words is a sentence. Tell which of the following groups are sentences, and make sentences to include the other groups.

a. 1. Beside the pond is a little hollow. 2. Under the spreading chestnut tree. 3. Nothing is troublesome that is done willingly. 4. When spring comes. 5. The earth awakes. 6. Down to the depths of the sea. 7. This morning at five o'clock. 8. There is a handsome oak tree. 9. We started at dawn. 10. In 1603 the great queen died. 11. The stream was swollen and swift. 12. Columbus discovered America in 1492. 13. Columbus, the Genoese navigator. 14. Our garden looks dried up. 15. There are ten boys in our class. 16. In the hollow oak just outside the city. 17. Bright and shining as the morning. 18. Little boys in overalls and little girls in sunbonnets. 19. The proof of the pudding is in the eating. 20. After he came back from the game.

b. 1. Wherever the night came upon us. 2. We crossed the brook on stepping stones. 3. All along the side of the brook. 4. Although America was not then discovered. 5. Nobody knows how he got there. 6. What did you do with my pencil? 7. Please forgive me. 8. Such a sour face as he made. 9. The children walking beside the railroad track. 10. The children walked beside the railroad track. 11. The quiet little brook winding through the tall grasses. 12. The laughing children playing hide and seek. 13. Around the fire the family were cracking nuts and telling stories. 14. The most exciting stories were told by the grandfather. 15. The long, dusty road, lying white in the glare of the sun. 16. Wherever he went, Robin Hood made friends. 17. The corn was growing fast during those hot August days. 18. The loud, clanging bell of the ambulance woke him early this morning. 19. My red geraniums bloomed in the window all winter long. 20. The winter days being short.

2. Decide which of the following groups of words are sentences and which are amputated parts of sentences. With what other groups should the amputated parts be put? Write this description in paragraph form, showing where each sentence begins and ends.

1. Tom lived in a great town in the North Country. 2. Where there were plenty of chimneys to sweep. 3. And plenty of money for Tom to earn and his master to spend. 4. He could not read nor write. 5. And did not care to do either. 6. He never washed himself. 7. For there was no water up the court where he lived. 8. He cried half his time and laughed the other half. 9. He cried when he had to climb the dark flues. 10. Rubbing his poor knees and elbows raw. 11. And when the soot got into his eyes. 12. And when his master beat him. 13. And when he had not much to eat. 14. And he laughed the other half of the day. 15. When he was tossing halfpennies with the other boys, or playing leapfrog over the posts, or bowling stones at the horses' legs as they trotted by. 16. Which last was excellent fun, when there was a wall behind which to hide.

Kinds of Sentences

3. Tell why each of these following groups of words is a sentence. Which tell, or state, something? Which ask questions? Tell what kind of sentence each is, and, if possible, change to the other kind.

a. 1. Who broke the window? 2. Honesty is the best policy. 3. You should read "Treasure Island." 4. Have you seen "Peter Pan"? 5. Look out for the locomotive. 6. Do children obey their parents? 7. You always sleep with the window open. 8. O bumble bee, you're a dusty fellow. 9. Don't give up the ship. 10. Do you know yourself?

b. (The following passage from Charles Dudley Warner's "Camping Out" describes the campers trying to go to sleep.)

There is an appalling silence. It is interrupted in the most natural way in the world. Somebody has got the start and gone to sleep. He proclaims the fact. He seems to have been brought up on the seashore and to know how to make all the deep-toned noises of the restless ocean. . . . How malignantly he snorts, and breaks off short, and at once begins in another key. One head is raised after another.

"Who is that?"

"Somebody punch him."

"Turn him over."

"Reason with him."

The sleeper is turned over. The turn was a mistake. He was before, it appears, on his most agreeable side.

Nouns and Pronouns

4. *a.* What is a noun? What different kinds of things can you name? Can you name things that you cannot see or hear or touch?

(1) Name ten persons or things in your recitation room.

(2) Find names for all the different parts (*a*) of some article of furniture in the room, as, the teacher's desk; (*b*) of some fixture, as, a chandelier; (*c*) of the room itself, as, walls, corners, etc.

(3) Name five places where you have been; ten kinds of trees that you know; five kinds of dogs, cats, horses, cows, or other animals.

(4) Make a list of nouns that name five colors, shapes, sizes, flavors, etc.; ten virtues, as, truthfulness, industry, etc.; five faults, as, laziness, untrustworthiness, etc.

b. Point out the nouns in the following paragraph, proving in each case that you are right.

Now there was, not far from the place where they lay, a castle called Doubting Castle, the owner whereof was Giant Despair; and it was in his grounds they now were sleeping. Wherefore he, getting up in the early morning, and walking up and down in his fields, caught Christian and Hopeful asleep in his grounds. Then with a grim and surly voice he bid them awake, and asked them whence they were and what they did on his grounds. They told him they were pilgrims and that they had lost their way. Then said the giant, "You have this night trespassed on me, by tramping in and lying on my grounds, and therefore you must go along with me." So they were forced to go, because he was stronger than they. They had also but little to say, for they knew themselves in a fault. The giant, therefore, drove them before him, and put them into his castle, into a very dark dungeon. . . . Here, then, they lay from Wednesday morning until Saturday night, without one bit of bread, or drop of drink, or light, or any to ask how they did. — Bunyan, "Pilgrim's Progress"

5. *a.* What is a pronoun? We use pronouns, like nouns, to stand for persons and all the different kinds of things that we

think and talk about. Nouns represent persons and things by naming them; pronouns represent persons and things *without naming them.*

(1) Think of some words other than nouns that will stand for the book that you hold (What word in this sentence does?); the desk at which you sit; any boy in the class; any girl in the class; several boys and girls; any person speaking; several persons, of whom the speaker is one; any person spoken to. As these words are given, have someone write them on the board. Why is each word a pronoun?

(2) How many things that you can at this moment see may the pronoun *it* stand for? How many persons in your class may the pronoun *I* stand for? *we, he, she, they, you*?

(3) Why is it often difficult to use pronouns clearly? What pronouns give most trouble?

b. Find the pronouns in the following sentences:

1. Let us watch him, you and I.
2. We are seven.
3. Enter ye in at the straight gate.
4. Who has just entered?
5. It followed her to school one day.
6. If I am not so large as you,
   You are not so small as I.
7. These are my jewels.
8. He maketh me to lie down in green pastures.
9. Art thou he?
10. I can't find the book that you want.
11. If this be I, as I hope it be,
    I 've a little dog at home,
    and he 'll know me;
    If it be I, he 'll wag his little tail;
    And if it be not I, he 'll loudly bark and wail.

Essential Elements

6.[1] Classify each sentence and find the essential elements. If necessary, change interrogative into declarative sentences. What time does the linking element express? Which elements are compound? Give the complete subject and the complete predicate.

[1] If more sentences are needed for drill, find them in textbooks.

1. A gentleman is always courteous and always independent. 2. Do your best in working out these new problems. 3. Don't tease the poor cat. 4. The old captain was staying at the Admiral Benbow Inn. 5. He was a wicked-looking old ruffian. 6. Jim Hawkins and his mother had been left alone in the inn. 7. A heavy old sea chest was the Captain's sole property. 8. The Captain seemed to be afraid of a man with one leg. 9. One night the doctor was in the room when the Captain began to sing. 10. The Captain was about half drunk and in a quarrelsome humor. 11. He had been roaring out his wicked old sea songs. 12. The doctor did not pay any attention to his command for silence. 13. Doctor Livesey happened to be a magistrate. 14. All of a sudden the room became very quiet. 15. The Captain and the doctor were looking each other in the eyes. 16. The doctor appeared to be as calm and quiet as if he were tending a patient. 17. The old bully had terrorized everybody in the inn. 18. The doctor is braver than the Captain. 19. Which of the boys is stronger? Which is the stronger of the two boys? 20. What makes the best whistle? What can you make a good whistle of? What is the best thing to make a whistle of?

Verbs: Linking and Predicate

7.[1] Find the verbs in the following sentences and classify them as linking or predicate. Remember that a verb is one word.

1. The earth is a sphere slightly flattened at the poles. 2. The earth revolves around the sun. 3. The moon is a cold body. It reflects the light of the sun. 4. Stars are suns with worlds of their own. They shine with their own light, like our sun. 5. Our sun has other worlds about it besides the earth. These other worlds are planets. 6. Venus is one of the most beautiful planets. Have you ever seen it in the western sky? 7. Sometime you may look through a telescope and see Jupiter and its four moons. 8. You will see how fast the earth is moving. 9. She turned pale. She turned the cake in the oven. The next moment she turned and went into the dining-room. 10. My hat became my sister very well. It became a nuisance in the wind. 11. Winifred always gets excited over a picnic. She got our lunch basket from the car. We got back unusually early that night. 12. We tasted the candy very gingerly. It tasted salt. 13. I felt the muscle in

[1] If more sentences are needed for drill, find them in textbooks.

his arm. It felt larger than mine. He felt me squeeze it. **14.** The driver sounded his horn at every turn. **15.** The fog whistle sounded every twenty seconds all night long. It sounded most dismal and scary. **16.** Mary feels the wind on her back. She does not feel well. She feels bad. **17.** Just then the two boys appeared in the doorway. They both appeared tired and discouraged. **18.** Mary has two gold dollars. She has kept them since last Christmas.

Transitive and Intransitive

8.[1] Classify the verbs as linking or predicate, and the predicate verbs as transitive or intransitive.

1. Mother lies down every day just after lunch. She lay down yesterday for half an hour. **2.** Lay the clean clothes on the shelf in the closet. **3.** The children stopped writing and laid down their pens. **4.** Rover lay at the foot of my bed all night. **5.** He owes a thousand dollars for his farm. He paid five thousand down when he bought it. **6.** Mr. Jones possesses a valuable horse. He has a fine cow too. **7.** No one laughed at the silly joke. **8.** The cars pass the house often, but John missed the last one and lugged the heavy basket all the way. **9.** The invalid ate heartily this morning. He ate two soft-boiled eggs and three pieces of toast, in addition to a dish of oatmeal. **10.** Set the chairs around the table. **11.** Sit in the first chair you see. **12.** She sets the milk in water to cool it. **13.** I sat up with a sick friend last night. **14.** The sun rises later in winter than in summer. **15.** Bread sponge rises in a warm place. **16.** Raise the window shade. **17.** Rise to your feet at the first chord of "The Star-Spangled Banner." **18.** Dorothy spelled both the class and her individual lists perfectly. She spells better than anyone else in the class.

Direct Object

9. *a.* The sentences in the two preceding exercises furnish the material for much supplementary drill on direct object.

b. Some transitive verbs take two distinct and separate direct objects. In which of the following sentences are there two direct objects? Think carefully.

[1] If more sentences are needed for drill, find them in textbooks.

1. The cook baked Henry a pie. (Did the cook bake Henry as well as the pie?) 2. Miss Smith teaches us grammar. (Can you make this statement into the two separate statements "Miss Smith teaches us" and "Miss Smith teaches grammar"? There are then how many direct objects? What are they?) 3. The speaker told the audience a story. 4. William told his father the truth. (Has the word *told* here exactly the same meaning as in sentence 3?) 5. The teacher read the class a poem. 6. Mary's mother bought her a hat. 7. Mary asked her mother a question. 8. She gave William a new bicycle. 9. Her father sent her ten dollars. 10. A book on etiquette teaches one good manners.

Adjunct Accusative

10. Sometimes the transitive act that is predicated produces an effect upon the person or thing represented by the direct object. In the sentence "They painted their house *yellow*" the word *yellow* shows the effect of the painting on the house. In the sentence "Joe made his dog *stand* on his hind paws" the word *stand* shows the effect that Joe's act produced on the dog; he became a "standing dog" as a result of what Joe did. Such words are called *adjunct accusatives.* Learn the definition in Appendix E, II.

a. By means of the definition prove that the italicized words in the sentences below are adjunct accusatives.

1. The boys fried their fish *brown.* 2. We pumped the cistern *dry.* 3. The boys chose Henry Tolman *captain.* 4. Mother set the clock *going.* 5. He set the prisoners *free.* 6. Mrs. Young kept dinner *waiting.* 7. She made Sam *go* to bed. 8. They named the baby *Betty.*

b. Find the adjunct accusatives in the following sentences. Prove your point each time.

1. Susan swept the room clean. 2. John cut the grass short. 3. Draw the line straight. 4. Draw a straight line. 5. They piled the wood high. 6. The class elected Jane president. 7. Jim made the faulty sentence correct. 8. They called the boy Robert. 9. The green apple made the boy sick. 10. Maggie scoured the knives bright. 11. The boy squeezed the orange dry. 12. Miriam made her dress longer. 13. Amy brushed her hair smooth. 14. Henry scrubbed his hands clean.

VERBALS

11. Prove that each italicized word is a verbal. What is the definition?

1. The stretch of small farms *seen* from above looks like a checkerboard. 2. He had never before *seen* that trick *done* so neatly. 3. *Having set* the table out under the apple tree, Mary had *gone* to *get* a cover. 4. On *seeing* the President *enter*, John tried to *rise*, but his injured foot made him *wince* with pain and *sink* back into his chair. 5. *Having risen* on the entrance of the President, John remained *standing* until *invited* to *take* his seat. 6. That picture, *taken* two years ago, makes Dorothy *look* older than she does today. 7. I found Betty's doll *lying* in the gutter; all the paint on its rosy cheeks had *been washed* off, and its blue eyes had *fallen* back into its head. 8. It had evidently *lain* there for several days, *being* all that time *mourned* by its little mistress. 9. *Seeing* a scarlet tanager is an experience to *remember* with joy. 10. *Saying* you are *going* to *do* something is not *doing* it. 11. He began to *spell* the word before he knew what it was, and of course he could not *expect* to *get* it right. 12. Tom had *done* what he said he would n't *do*; he did it without *thinking*.

12. Pick out the verbals in the sentences below, proving in each case that you are right:

1. I did n't know that Cheshire cats always grinned. In fact I did n't know that cats could grin. 2. "Well, I 've done my best," sighed Alice, feeling much relieved to have finished her hard task. 3. We found Billy leaning forlornly against the locked door; he must have been sitting there for two hours. 4. Has the bell rung yet? Yes, it rang just as you were turning the corner. 5. I have done it once; I did it to show what I could do; I can do it again. 6. When I saw her coming through the gate, wearing a flower hat and carrying a flower basket, I thought I had never seen a prettier picture. 7. The children have been laying off the tennis court; they are now lying on the grass to rest. 8. The burly policeman burst open the first door and would have burst open the second if somebody had not suddenly opened it. 9. Last night I saw a sight that I had never seen before in my life, the northern lights flashing in the sky. 10. The champions were therefore prohibited from

thrusting with the sword and were confined to striking. **11.** "I have been hunting birds," the stranger explained, "and I have lost my way." **12.** It did not seem to be her fault, and she hung her head as if the stem of it were broken. **13.** As I had accepted the invitation and as Watkins was to pick me up at Green Lodge station and, presumably, see me safely into the house, I said no more. **14.** He had waited an hour for me and then driven home with the conviction that the train must have passed before he got there.

13. *a.* By putting them into sentences show that the following words can be used as either verb or verbal: *come, run, talked, laid, lay, set, asked, drowned, burst, sat.*

b. Show that the following are verbs only: *did, saw, took, drove, rang, wrote, went, ought, froze, rose, came.*

c. Show that the following are verbals only: *done, seen, taken, rung, sung.*

Verb Phrases

14. Apply the definition to see if the italicized groups of words are verb phrases. Remember (1) that a predicate element that is not a verbal cannot be a part of a verb phrase, and (2) that a verbal that is an object cannot be a part of a verb phrase.

1. He *will be coming* soon. **2.** He *will be happy.* **3.** We *shall be glad* to see you. **4.** We *hope to see* you soon. **5.** The days *are growing* long. **6.** He *has been here* for an hour. **7.** He *has been waiting* for an hour. **8.** We *are hoping* that there will be a good fruit crop this year. **9.** We *are hopeful* that there will be a good fruit crop this year. (Is *hopeful* a form of any verb?) **10.** Lucy *is afraid* that she will fall. **11.** Lucy *has been fearing* that she will fall. **12.** Lucy *is fearful* that she will fall. **13.** The teacher *tried to make* the child say her speech. **14.** Mr. Whitaker *was dying* when the physician arrived. **15.** Mr. Whitaker *was dead* when the physician arrived. **16.** *Did* the silk *cost* two dollars a yard? **17.** It *was worth* two dollars. **18.** *Have* you *stopped going* to the lake for your summers? **19.** *Are* you *willing* for John to judge the debate? (*Willing* is here not a form of the verb *will.*) **20.** Class A *is trying to win* the championship for good spelling.

15.[1] Find the verbs and the verb phrases in the following sentences. Classify each as linking or predicate, and the predicate verbs and verb phrases as transitive or intransitive. What verbals do you find not in verb phrases?

1. This interesting letter was written by a little girl. 2. She was angry. She was talking angrily. 3. She turned abruptly and left the room. 4. She turned whiter than the paper she held in her trembling hand. 5. The colt looked more than usually vicious that morning. 6. Has this story been told before? 7. What are you thinking about, sitting there staring into the dark? 8. The patient has been sleeping quietly. 9. He has been asleep for two hours. 10. The largest fish of the season was caught by Henry. 11. The buggy turned the corner on two wheels. 12. The fruit cake was turned from the pan. 13. The pupils had laid their books away and were now ready to rise at the first chord of the piano. 14. Haven't you been lying around long enough? Shouldn't you go to work? 15. Kittie's arithmetic is lying on the back porch. It has lain there since morning. She, however, had laid it on the table in the sitting-room. Somebody appears to be guilty. 16. I was not surprised, but I was paralyzed all the same, at instantly hearing the familiar sound of a watchdog suddenly rushing from his kennel. 17. The next sound I heard was the scrabble of the animal's four paws; he had landed on the graveled pathway. 18. There he hesitated, irresolute; he was making up his mind which side of the mound he would take. 19. I held my breath and waited. Presently I heard him stealthily approaching me on the left. 20. I at once hastened up the right-hand path, having tossed my gripsack in his direction, with the hope that while he was engaged in tearing it to pieces I might possibly be able to reach the piazza and ring the doorbell.

Compound Sentences and Elements

16. Classify the following sentences as single or compound. What compound elements do you find? Which may properly be called a series?

1. Look before, or you'll find yourself behind. 2. The sun never repents of the good he does, nor does he ever demand a recompense.

[1] If more sentences are needed for drill, find them in textbooks.

3. Every man, woman, and child in the crowd stood gazing intently at the amazing pictures flashed on the wall. 4. One mend-fault is worth two find-faults, but one find-fault is better than two make-faults. 5. People were running about in all directions, jostling against each other, and madly scrambling for seats. 6. They, however, got settled down in a few minutes, the signal was given, and the game began. 7. Alice took up the fan and gloves, and, as the hall was very hot, she kept fanning herself all the time she was talking. 8. Slim Jim was a very long-legged, thin black bear; Snuffy was a black bear that looked as if he had been singed; and Fatty was a lazy white bear that always lay down to eat. 9. The twins, two half-grown, ragged specimens, always came and went together. 10. Rikki-tikki was battered to and fro and shaken by Nag, the big cobra, as a rat is shaken by a dog. 11. Preferring to be found dead with his teeth locked, Rikki-tikki held on to Nag, closed his jaws tighter and tighter, and waited to be banged to death. 12. He was dizzy, aching, and fearful of being shaken to pieces when something went off like a thunderclap just behind him. 13. A hot wind knocked him senseless, and red fire singed his fur. 14. His master had been wakened by the noise and had fired both barrels of a shotgun into Nag just behind the hood. 15. All day long we had seen nothing but stretches of dry grass, the burrows of prairie dogs, and occasionally those pert little animals themselves. 16. Blakely in some confusion made a sudden dive for his blanket, tucked it around him, and was heard no more. 17. Roll call morning and evening, guard duty, dress parades, an occasional reconnoissance, dominos, wrestling matches, and such rude games as could be carried on in camp made up the sum of our lives. 18. Bladburn talked less than any other man I ever knew, but there was nothing suspicious or sullen in his reticence. 19. It was sunshine — warmth and brightness — but no voice. 20. Thousands of lights were twinkling in every direction, some nestling in the valley, some like fireflies beating their wings and palpitating among the trees, and others stretching in parallel lines and curves, like the street lamps of a city.

Adjuncts: Adjective and Adverb

17. Why are the sentences below so uninteresting? You will notice that each is composed of essential elements only. Make the sentences interesting and definite by telling more about the

things that these bare elements stand for. Then tell what each word and group of words that you add does in making the thought more definite. Why are these words and groups of words called adjuncts? (See definition, Appendix E, II.)

Model:

(All) (the) efforts (made by the boys) were useless (to dislodge the boat from the entangling limbs).

All tells how many efforts, and is therefore an adjunct of the noun *efforts*.

The tells us that the speaker has some particular efforts in mind, and is therefore an adjunct of the noun *efforts*.

The group of words *made by the boys* tells what particular efforts are meant, and is therefore an adjunct of the noun *efforts*.

The group of words *to dislodge the boat from the entangling limbs* answers the question Useless for what? and is therefore added to the word (adjective) *useless*.

1. Efforts were useless.
2. Lightning flashed.
3. Sound was heard.
4. Boy is brother.
5. Officer approached.
6. Bushes rustled.
7. Trip was interesting.
8. House stood.
9. It was difficult.
10. It is true.

18.[1] An adjunct that is added to a noun or a pronoun is called an adjective adjunct. One that is added to any other part of speech is called an adverb adjunct. Classify as adjective or adverb the adjuncts you added to the essential elements in the sentences of Exercise 17.

Phrase and Clause

19.[1] Every adjunct is either a single word or a group of words. If the group consists of subject and predicate, it is a clause; if not, it is a phrase. (See definitions, Appendix E, II.) Both phrases and clauses may contain smaller phrases and clauses.

[1] If more sentences are needed for drill, find them in textbooks.

Find first the essential elements of the sentences below, and then all the adjuncts of these elements. Classify each adjunct as adjective or adverb, and the group adjuncts as phrase or clause. What clauses do you find in some of the phrase adjuncts? These of course are not separate adjuncts of essential elements.

1. The soft grayness of the sky promised a light fall of snow. 2. Under the pines the ground was dark with pine needles. 3. The branches, thick and green, had caught the white load of snow. 4. Johnny was a queer little bear cub that lived with his mother in the Yellowstone Park. 5. He saw something that made him sit up. 6. There in front of him was an enormous Grizzly Bear. 7. With stately tread the Grizzly came on. 8. Johnny climbed to the topmost branch of a tree. 9. His mother stalked out to meet the Grizzly, who took no notice of her. 10. When Grumpy got within twelve feet of him, she uttered a succession of short, coughy roars. 11. She gave him a tremendous blow on the ear. 12. He replied with a left-hander that knocked her over like a sack of hay. 13. Once a gleam of crimson betrayed a red bird in the thicket. 14. Through all the years of his early manhood he stuck to his efforts to express himself by writing. 15. I scrambled through the hedge, avoiding the hornet-haunted side, and struck into the silence of the copse. 16. Here mystery lurked and peeped; here brambles caught and held with a purpose all their own, and saplings whipped the face with human spite. 17. Although Jim stepped with the utmost caution, the squirrel saw him and whisked out of sight before he had time even to bring his gun to his shoulder. 18. One well-kept lawn in a neighborhood is usually followed by others, until whole squares and whole streets present an unbroken view of beauty. 19. The postal-savings system is a benefit to the individual because it keeps his savings safe and pays him interest on them. 20. If each family would take proper precaution to secure cleanliness and plenty of fresh air, the problem of disease in the community would be largely solved.

Kinds of Sentences: Simple, Complex, Compound

20. Every single sentence is either simple or complex. What is a simple sentence? a complex sentence? (See definitions, Appendix E, II.)

Classify the sentences below as simple, complex, or compound. If the sentence is compound separate it into the single sentences of which it is composed and classify each single sentence as simple or complex.

Find the essential elements of each sentence and the adjuncts of these essential elements. Classify each adjunct as adjective or adverb and as word, phrase, or clause. What clauses do you find within phrases and clauses? What essential elements and adjuncts are compound?

1. Were you sitting by the window and watching for us? 2. The boys and the girls both have excellent gardens. 3. At last the day drew to a close, and as the sun went down and dusk came on, the horses came trooping from the surrounding plains. 4. Looking farther, I was surprised to find that the chips were covered with ants. 5. Into the street and down the hill rolled the baby's gocart. 6. That night Miss Arletta slept intermittently, but she dreamed of rose gardens and dusky maidens on seabeaches, and she awoke to action. 7. Miss Arletta was seeing the minister out through the kitchen because he had tied his horse at the barn and it was easy to go that way. 8. Last night while we were down town we bought a new stove and a cover for the dining-room table. 9. The rich and glowing colors of the flowers almost took my breath away. 10. The father hardly knew this son who had come back to him so marvelously changed, after months of sharing the life on board a small fishing smack. 11. This well-set-up fisher youth did not wriggle, looked at him with eyes steady, clear, and unflinching, and spoke in a tone distinctly, even startlingly, respectful. 12. When he had gone, but before he was out of sight, we found the suitcase that he had left. 13. That friend of mine whom I told you about and whom your cousin pointed out to you is anxious to meet you. 14. At length, in the beginning of May, with the help of some of my acquaintances I set up the frame of my house. 15. I cast a look behind; the boat was nearing the brig, and Alan flew his handkerchief for a farewell, which I replied to by waving my hand. 16. From P Ranch to Winnemucca is a seventeen-day drive through a desert of rim rock and greasewood sage. 17. On the third day of the long cattle drive the hot weather and a shortage of water began to tell on the temper of the herd.

18. The fierce desert thirst was upon the herd long before it reached the creek where it was to bed for the night. **19.** Wade, with the others, encircled the uneasy cattle, closing them in, quieting them, and doing everything possible to make them bed. **20.** But they were thirsty, and, instead of bedding, the herd began to make a low, rumbling, ominous sound, and soon a compact wall of cattle was circling round and round on the edge of the rim rock.

Adjectives and Adverbs

21. An adjective word adjunct that is not a noun, pronoun, or verbal is an adjective. An adverb word adjunct that is not a noun or pronoun is an adverb. Each italicized word in the sentences below is either an adjective or an adverb. Decide which, and prove your point.

1. *The big, serious, old brown* bear, Baloo, was *greatly* pleased to teach Mowgli *the* language of *the* jungle. **2.** *The* Black Panther listened *regularly* to *the* lessons and would pat Mowgli *approvingly* when he learned *fast.* **3.** Mowgli did *well* in *this outdoor* school and learned *many useful* things. **4.** He learned to speak *politely* to *the wild* bees. **5.** *Sometimes* he ran *away* and would *not* learn *the hardest* lessons. **6.** "*How* can his *little* head carry *all* thy *long* talk?" *the* Black Panther asked Baloo *anxiously.* **7.** There was *a perfectly indescribable* hiss. **8.** Mowgli *delightedly* kicked *up* his heels and clapped his hands *together.* **9.** *Two* of *the* monkeys caught Mowgli *tightly* under *the* arms and swung *off* with him *twenty* feet at *a* bound. **10.** They found *the* Rock Python stretched *out* on *a warm* ledge *lazily* admiring his *beautiful new* skin.

22. As the predicate element is a kind of adjective adjunct of the subject element, adjectives are often used in this construction. In the following sentences find all the adjectives that are used as predicate element. Then point out the other adjectives and the adverbs, proving your point in each case.

1. A mischievous, inquisitive little face peeped suddenly in at the door. **2.** We rode too fast to see the country satisfactorily. **3.** Never do badly what you can do well. **4.** Emma never looked better than she

looks now. 5. She always looks well, but is n't Martha looking bad? 6. Certainly there is but one man so strikingly handsome now alive. (*Certainly* shows certainty in regard to the predication. It therefore goes with the word that does the predicating, the verb *is*.) 7. The clouds were growing blacker every minute. 8. Perhaps tomorrow will be fair. (*Perhaps* shows lack of certainty in regard to the predication. What word is it added to?) 9. Be kindly affectioned one to another. 10. William reads well, much better than Carrie. 11. Is he feeling well today? He was looking quite pale yesterday. 12. The teacher looked kindly at the new pupil, who had turned red with sudden embarrassment. 13. There came up suddenly the very thing she most feared — the deadliest enemy of Ducks — a great tall man. 14. The road is a little-traveled one, and furrows of feathery grasses grow between the long, hot, sandy stretches of the wheel ruts. 15. A keen wind blew the dead leaves hither and thither in a wild dance that had no merriment in it.

Prepositions and Prepositional Phrases

23. A preposition is a word that shows the relation between two things. (See the definition, Appendix E, II.) A boat, for example, may be related to water in several ways; it may be *on* the water, *under* the water, *near* the water. The words *on*, *under*, and *near* are prepositions. Some other prepositions are *by*, *among*, *through*, *at*, *in*, *into*, *upon*, *between*, etc. Some substantive is always used with a preposition and is sometimes called *the object of the preposition*. This substantive frequently has adjuncts added to it. The preposition, the substantive used with it, and the adjuncts of this substantive, if there are any, make a prepositional phrase.

Find the prepositional phrases in the sentences below. Point out the preposition in each, the substantive (noun, pronoun, or verbal) used with it, and any adjuncts that the substantive may have.

1. At the top of the hill stood a cross. 2. We followed them under the bridge and down beside the waterfall. 3. From the men who made the nation we receive a rich inheritance. 4. The men of the north came down on the village at night. 5. Under the willow a boat was moored to the bank. 6. By ducking into a dark alley Jack managed to elude

the crowd. 7. In the town where he was born there were no schools. 8. By the sound of your voice and the touch of your hand I know that you are afraid. 9. Over the hill to the poorhouse they went. 10. On the road to the poorhouse stands the cemetery hill. 11. Are you interested in learning about trees?

12. Between the dark and the daylight,
When the night is beginning to lower,
Comes a pause in the day's occupations.

Noun Clauses

24. Clauses are used not only like adjectives and adverbs in sentences but they are also used like nouns; that is, they may be the subject element, the predicate element, the object, even a substantive used with a preposition or as an adverb adjunct. Such clauses are usually introduced by *that*, and sometimes by *if*, *whether*, and other words. Often the introductory word is omitted.

Find the noun clauses in the following sentences and tell how each is used.

1. They believed that he was innocent. 2. That he repented made no difference in the verdict of the jury. 3. The story is that they escaped by night in disguise. 4. I have not decided whether I shall go or stay. 5. We are glad that you have come. 6. He wants to know if the train is on time. 7. They were helpless except that they could scream for help. 8. They said that they were not frightened. 9. Do you know whether or not he got the wire? 10. Ask him what book he bought. 11. I am sure that she told the truth. 12. I have forgotten how to make that kind of fire. 13. He had triumphed in that he had won their approval. 14. That he is skillful is proved by the success of the difficult operation.

Appositives

25. A substantive — noun, pronoun, verbal, or noun clause — added to another substantive and representing the same person or thing as that substantive is called an *appositive*. Such a substantive with any adjuncts that it may have makes an *appositive phrase*.

In the sentence "Baloo, the brown bear, was Mowgli's teacher" the noun *bear* is an adjunct of the noun *Baloo* because it tells what Baloo is. It also represents the same animal that *Baloo* does, and is therefore an appositive. The words *the brown bear* are an appositive phrase. In the sentence "It is certain *that he will not be there*" the noun clause *that he will not be there* explains the meaning of *it* and refers to the same thing as *it* does. This clause is therefore in apposition with the pronoun *it*. This fact can be proved by substituting the clause for the pronoun; for example, "*That he will not be there* is certain."

How are appositive adjuncts punctuated? (See Appendix C, II.) If the appositive is essential to the understanding of the sentence, it is not separated by commas.

Find the appositive adjuncts in the sentences below, and account for the punctuation.

1. There will be a community rally on Friday, the last day of school. 2. Shere Khan, Mowgli's enemy, was trampled to death by buffaloes. 3. Akela, the lone wolf, was one of Mowgli's best friends. 4. The fact that his hair was uncombed did not in the least disturb him. 5. Experience, the most expensive teacher, is the only one to whom some people will give heed. 6. It is only just that she should bear the blame. 7. Bill, the champion fisher in the village, always lost his biggest fish. 8. It is not true that he was allowed to escape. 9. The report that he has escaped has not been confirmed. 10. We boys are planning a fishing trip. (The noun *boys* tells who the "we" are, and as it represents the same persons as the pronoun *we*, it is in apposition with that pronoun.) 11. The door banged, and Harvey Cheyne, a slim, pasty-faced youth, lounged into the smoking-room. 12. May we girls have the study hall this afternoon to decorate for tomorrow? 13. His costume, a cherry-colored blazer, knickerbockers, red stockings, bicycle shoes, and green-flannel cap perched on the back of his head, made the others stare in amusement. 14. She 's the *Carrie Pitman*, a schooner from West Chatham. 15. The *We 're Here*, a snug little fishing boat, was the property of Disco Troop. 16. The spirit that it showed is bad.

Adverbial Substantives

26. You know that substantives — nouns, pronouns, verbals, and noun clauses — may be used as adverb adjuncts. When so used, they are often called *adverbial substantives.* (See the definition, Appendix E, II.) Prove that the italicized words and clauses in the sentences below are adverbial substantives.

1. They have walked two *miles.* 2. The baby weighs ten *pounds.* 3. They are going *West* to live. 4. He went *home* an *hour* ago. 5. The silk is worth two *dollars* a *yard.* 6. That boy is worth *knowing.* 7. We were certain *that you would miss the car.* 8. He has done the same thing many *times.* 9. It rains every *day.* 10. Are you sure *that you understand*?

Indirect Object

27. A noun or pronoun added to a transitive verb or verb phrase to represent the person or thing indirectly affected by the transitive act is often called an *indirect object.* (The indirect object, you see, is a special kind of adverbial substantive.) In the sentences "The teacher gave *Mary* the prize for being the best in history" and "The prize was given *Mary* for being the best in history" the word *Mary* is the indirect object, for it represents the person who was indirectly affected by the giving. But when we say "The teacher gave the prize *to Mary*" and "The prize was given *to Mary*" we do not call the phrase *to Mary* an indirect object.

Find the indirect objects in the following sentences. Which sentences also contain direct objects?

1. Mildred made her mother a birthday cake. 2. They have given us two days in which to get ready. 3. Two days have been given us in which to get ready. 4. Have you sent William the present we made him? 5. Yes, it was sent to him yesterday. 6. It was sent him yesterday. 7. Uncle Wilfred brought each of us a bit of Indian work. 8. I must run home and write Molly the interesting news. 9. Will you lend me your copy of "Captains Courageous"? 10. Show me the table you made at school.

Independent Expressions

28. Every word that has a grammatical use in the sentence must be an essential element or a part of an essential element, an adjunct or a part of an adjunct, or a coördinating conjunction joining coördinate parts of sentences. But in sentences there are often words and phrases that are not essential elements nor adjuncts nor coördinating conjunctions. They have meaning in the sentence, but they have no grammatical relation with the rest of the sentence. Such expressions are called *independent.*

There are three important kinds of independent elements. Words and phrases of address are one kind. (How should they be punctuated?) Semi-exclamatory expressions, such as *well, oh, now,* etc., are also grammatically independent. (How should they be punctuated? Prefer a comma to an exclamation mark unless you wish to express genuinely strong feeling.)

The third important type of independent element is more difficult. It is a bit like a sentence without, however, predicating; for example, " the day being hot," " the dog following at his heels." The grammar name for such expressions is *absolute phrase. Absolute* here means about the same as *independent.*

Find the independent expressions in the sentences below, and account for the punctuation. How should *all* independent elements be punctuated?

1. Where are you going, my pretty maid? 2. " Well, if you fail us," said Fred, " I don't know what we 'll do." 3. Hurrah! the ball is ours. 4. The time being short, we decided to do the important things first. 5. " Of course, that 's just like him," echoed the other partners. 6. "No, no, Cora. Please don't take Jimmie in until the stars come." 7. His little green cap plastered over one ear, Micky sauntered jauntily down the street. 8. " Oh, dear," sighed mother, " why can't you clean your shoes, Joe, before you come in? "

IV. SOME USEFUL METHODS OF DIAGRAMING

PLAN A

I. The simplest method of showing the different parts of a sentence is what may be called *number and line* analysis. This simple representation of sentence structure may be economically used when there is no time or need for complete analysis. The essential elements are indicated by numbers placed above, according to the following scheme:

1 = subject element
2 = linking element
3 = predicate element
4 = direct object
5 = adjunct accusative (if that element is taught)

For example:

The wind is blowing hard.

The wind blew harder and harder.

The wind has been blowing all day.

Has the wind been blowing all day?

The wind piled the leaves high.

The wind and the rain made hard walking.

II. By using different kinds of lines and placing them above or below, *phrase* and *clause* adjuncts of essential elements can be shown.[1] It is best not to complicate the diagram by marking *word* adjuncts. The plan is as follows:

The kind of line indicates the kind of adjunct.

—— = adverb adjunct
~~~~ = adjective adjunct

The position of the line indicates the form of the adjunct.

below = phrase
above = clause

[1] Pupils using Book I are not expected to analyze sentences except for essential elements. This plan is shown in Book II, Problem XII.
~~~~

Phrases are numbered at each end; clauses are lettered. For example:

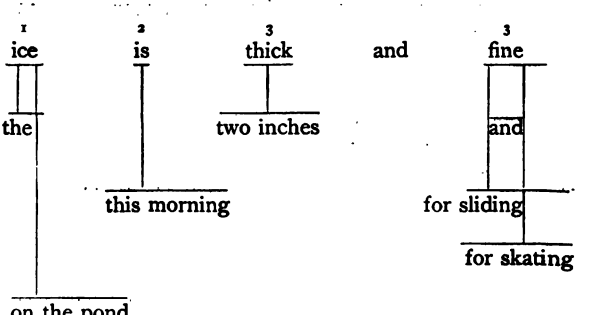
a——————————a 1
As we rode down upon the plain the side of the village nearest us
2 3 1~~~~~~~~~~1 2~~~~~~~2
was darkened with a crowd of naked figures.
3——————————3

Clause *a* is an adjunct of the verb *was*.

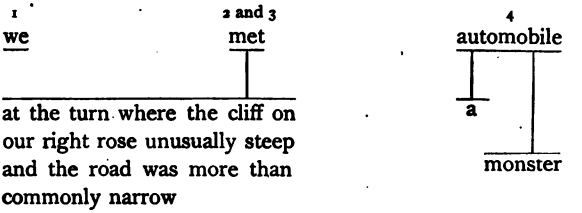
Phrase 1 is added to the noun *side*, phrase 2 to the noun *side*, and phrase 3 to the verbal *darkened*.

Plan B

A very simple way of visualizing the essential elements and their adjuncts, without indicating either the kind or the form of the adjunct, is illustrated here. (See Book II, Problem XII.) The plan is to write the essential elements in a straight line, underscoring each and putting the proper number over it, as in Plan A. Coördinating conjunctions joining these essential elements appear on the same line but without the underlining and the figure. Each adjunct is hung under the word to which it is added. Coördinating conjunctions joining adjuncts may be put between the adjuncts joined. For example:



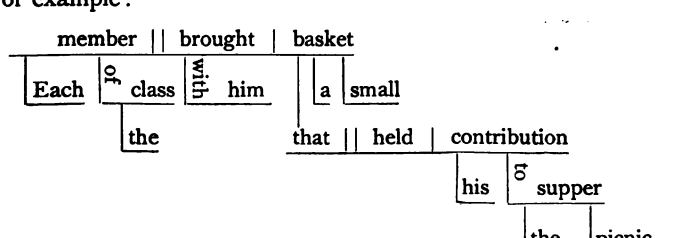
Long adjuncts should be shown neatly on the diagram, as below:



A good eye for appearance and some ingenuity will enable one to adapt this form of diagram to any kind of sentence.

Plan C

When it is desirable to show definitely what each separate word in the sentence does, Plan C or Plan D may be used. According to the first, essential elements are written on a horizontal line, being separated from each other by vertical lines. A double line is used between subject and predicate. The adjuncts are attached to the essential elements. The base words of phrases are put on horizontal lines and their adjuncts attached to them, a preposition being written on the vertical line that joins the phrase to the word that it modifies. The essential elements of clauses are written on horizontal lines and separated as are the essential elements of the sentence. The line that joins the clause to the word that it modifies is connected with the conjunctive word in the clause. For example:



Plan D

Plan D has the advantage of showing not only the analysis of the sentence but also what part of speech each word is. The words of the sentence are written in a column. Phrases and clauses are indicated by brackets and numbered. The use and classification of each may then be stated, if desired. For example:

	Words	Part of Speech	Part of the Sentence
	The	adjective (def. article)	adjective adjunct of noun *squaw*
	squaw	noun, common	subject of sentence
	spread	verb, transitive	linking and predicate elements
a	for	preposition	shows relation of *us* to *spread*
a	us	pronoun	used with a preposition
	a	adjective (indef. article)	adjective adjunct of noun *blanket*
	gayly	adverb	adverb adjunct of adjective *colored*
	colored	adjective	adjective adjunct of noun *blanket*
	blanket	noun, common	direct object in sentence
	that	pronoun	direct object in clause
	she	pronoun	subject of clause
b	had	verb, linking	linking element in clause
	made	verbal	predicate element in clause
	herself	pronoun (compound)	adjective adjunct of pronoun *she* (appositive)

a, prepositional phrase, adverb adjunct of verb *spread*.
b, clause, adjective adjunct of noun *blanket*.

This form may be shortened by using figures and abbreviations. For example:

1. The . . . . . adj., ad. of 2
2. squaw . . . . . noun, subj. of 3
3. spread . . . . . verb, pred. of 2
4. a . . . . . adj., ad. of 5
5. blanket . . . . . noun, obj. of 3

a { 6. for . . . . . prep., joining 7 to 3
a { 7. us . . . . . pro., prin. word in phrase

a, adv. phr. ad. of 3.

V. SPECIAL EXERCISES IN VERBS, PRONOUNS, ADJECTIVES, AND ADVERBS

A. Principal Parts of Some Troublesome Verbs

1. see, sees, seeing, saw, seen
2. do, does, doing, did, done
3. go, goes, going, went, gone
4. come, comes, coming, came, come
5. take, takes, taking, took, taken
6. tear, tears, tearing, tore, torn
7. freeze, freezes, freezing, froze, frozen
8. break, breaks, breaking, broke, broken
9. ring, rings, ringing, rang, rung
10. run, runs, running, ran, run
11. begin, begins, beginning, began, begun
12. drink, drinks, drinking, drank, drunk
13. lie, lies, lying, lay, lain
14. sit, sits, sitting, sat, sat
15. rise, rises, rising, rose, risen
16. write, writes, writing, wrote, written
17. attack, attacks, attacking, attacked, attacked
18. drown, drowns, drowning, drowned, drowned
19. drag, drags, dragging, dragged, dragged
20. throw, throws, throwing, threw, thrown

B. Conjugation of the Verbs *Be*, *Lie*, *Lay*

THE VERB *BE*

PRESENT TENSE

Singular	*Plural*
I am	We are
You are	You are
He (she, it) is	They are

PRESENT PERFECT TENSE

I have been	We have been
You have been	You have been
He (she, it) has been	They have been

PAST TENSE

I was	We were
You were	You were
He (she, it) was	They were

PAST PERFECT TENSE

I had been	We had been
You had been	You had been
He (she, it) had been	They had been

FUTURE TENSE

I shall be	We shall be
You will be	You will be
He (she, it) will be	They will be

FUTURE PERFECT TENSE

I shall have been	We shall have been
You will have been	You will have been
He (she, it) will have been	They will have been

THE VERB *LIE*

PRESENT TENSE

Singular	*Plural*
I lie there	We lie there
You lie there	You lie there
He lies there	They lie there

PRESENT PERFECT TENSE

I have lain there	We have lain there
You have lain there	You have lain there
He has lain there	They have lain there

PAST TENSE

I lay there	We lay there
You lay there	You lay there
He lay there	They lay there

PAST PERFECT TENSE

I had lain there	We had lain there
You had lain there	You had lain there
He had lain there	They had lain there

FUTURE TENSE

I shall lie there	We shall lie there
You will lie there	You will lie there
He will lie there	They will lie there

FUTURE PERFECT TENSE

I shall have lain there	We shall have lain there
You will have lain there	You will have lain there
He will have lain there	They will have lain there

THE VERB *LAY*

ACTIVE VOICE

PRESENT TENSE

Singular	*Plural*
I lay it down	We lay it down
You lay it down	You lay it down
He lays it down	They lay it down

PRESENT PERFECT TENSE

I have laid it down	We have laid it down
You have laid it down	You have laid it down
He has laid it down	They have laid it down

PAST TENSE

I laid it down	We laid it down
You laid it down	You laid it down
He laid it down	They laid it down

PAST PERFECT TENSE

I had laid it down	We had laid it down
You had laid it down	You had laid it down
He had laid it down	They had laid it down

FUTURE TENSE

I shall lay it down	We shall lay it down
You will lay it down	You will lay it down
He will lay it down	They will lay it down

FUTURE PERFECT TENSE

I shall have laid it down	We shall have laid it down
You will have laid it down	You will have laid it down
They will have laid it down	They will have laid it down

PASSIVE VOICE (SYNOPSIS THIRD PERSON)

PRESENT TENSE

It is laid down	They are laid down

PAST TENSE

It was laid down	They were laid down

FUTURE TENSE

It will be laid down	They will be laid down

PRESENT PERFECT TENSE

It has been laid down	They have been laid down

PAST PERFECT TENSE

It had been laid down	They had been laid down

FUTURE PERFECT TENSE

It will have been laid down	They will have been laid down

C. DECLENSION OF THE TROUBLESOME PRONOUNS

PERSONAL PRONOUNS

	FIRST PERSON		SECOND PERSON	
	Singular	*Plural*	*Singular*	*Plural*
Nom.	I	we	you (thou)	you (ye)
Poss. Gen.	my, mine	our, ours	your, yours (thy, thine)	your, yours
Obj. { *Dat.* / *Acc.* }	me	us	you (thee)	you

THIRD PERSON

	Singular			*Plural*
	MASC.	FEM.	NEUT.	ALL GENDERS
Nom.	he	she	it	they
Poss. Gen.	his	her, hers	its	their, theirs
Obj. { *Dat.* / *Acc.* }	him	her	it	them

CONJUNCTIVE OR INTERROGATIVE

Singular and Plural

	MASC. and FEM.	NEUT.
Nom.	who	what
Poss. Gen.	whose	——
Obj. { *Dat.* / *Acc.* }	whom	what

D. COMPARISON OF TROUBLESOME ADJECTIVES AND ADVERBS

POSITIVE	COMPARATIVE	SUPERLATIVE
good, well	better	best
bad, ill	worse	worst
far	farther, further	farthest, furthest
near	nearer	nearest, next
little (of size or amount)	less	least
few (of number)	fewer	fewest
much (of amount) / many (of number)	more	most
beautiful	more beautiful	most beautiful
pretty	prettier [1]	prettiest [1]
thin	thinner [1]	thinnest [1]

[1] Note spelling.

E. Exercises for Drill

VERBS

1. Make sentences using in each as many forms of one verb from those listed under *A* as you can sensibly bring in; for example, "If you will *lie* where I have *lain* you will see a baby squirrel *lying* along that branch if he *lies* still long enough for you to *lie* where I *lay*."

2. Use the past participle of every verb listed under *A* in a sentence with each of the following: *has*, *have*, *had*; also with *is*, *are*, *was*, *were*, when you can sensibly do so.

3. Let the teacher or one pupil give the past form of any verb on the list or of any other verb in which mistakes in form are made, and let another answer with the past participle and *has*, *have*, or *had*; as, "I *took*," "I have *taken*." Make this go fast.

4. Get together all the sentences from this list in which the same action is asserted, and then group them according to the time expressed by the copulas (tense).

1. Mary always lies down after lunch. **2.** John will sit in his father's place tonight. **3.** He has lain all the morning without moving. **4.** She will be sitting there when you go in. **5.** She has sat there long enough. **6.** He has been lying on the couch. **7.** Who has been sitting in my chair? **8.** Grandmother always sits in a straight chair. **9.** The cat is sitting on its tail. **10.** John is lying on his back under the automobile. **11.** He lay back in his chair and yawned. **12.** She has been sitting there all the evening. **13.** She will lie in the hammock whenever she gets a chance. **14.** I have sat at my desk almost all day. **15.** Some boys sit on their backs. **16.** He has been lying in a stupor for hours. **17.** Ruth was sitting in her room when I saw her. **18.** He had lain in the water for two hours before he was discovered. **19.** The baby sat in its mother's lap. **20.** Rover will be lying at John's door when you go up in the morning.

5. Supply *do* or *does*, *does n't* or *don't*.

1. He —— think so. **2.** They —— like the work, and —— talk about it. **3.** I like olives, but Jane ——. **4.** —— you think he ——

well? 5. —— he play well? 6. They say he —— practice much. 7. He —— like the new arithmetic as well as the old one. 8. Is there anyone who —— hear this word? 9. He who —— try cannot master this. 10. The janitor —— clean my desk.

6. Supply *is* or *are*, *was* or *were*; first present, then past, if possible.

1. Neither Tommy nor Bill —— ever absent. 2. —— he finding the lessons easy? 3. —— the molasses gone? 4. You —— taken three blocks past your corner. 5. —— you ever ill in your life? 6. —— he able to come home? 7. —— you glad school is nearly over? 8. Why —— you doing that? 9. Either John or Harry —— in the room last. 10. John and Harry —— here together. 11. ——n't we lucky to get in before the rain! 12. You —— at home last night when I called. 13. We ——n't on the train that stopped at your town. 14. The greater part of the inhabitants —— destroyed. 15. The hose —— left out and will freeze if you forget about it. 16. A piece of the dress that she wore at her wedding with all the faded orange blossoms —— brought to light in the old trunk. 17. The selections that he recited —— delightfully unusual. 18. If I —— you I should see if he ——n't at home now. 19. ——n't they going to the circus when you met them? 20. You ——n't so lazy and inefficient as you pretended to be.

7. Let one pupil give a sentence containing some form of one verb in the following list, and call on another to give quickly a sentence containing the same form of the other verb in each pair; as, *A.* I *sat* on the floor. *B.* I *set* the table. *A.* He has *lain* under the tree an hour. *B.* He has *laid* the new walk.

sit — set lie — lay rise — raise

8. Write out and give orally the complete conjugation of the following verbs: *ask*, *attack*, *drown*, *burst*, *sit*, *set*, *rise*, *raise*. Be especially careful of pronunciation and articulation in these oral exercises.

9. Fill the blanks in the following sentences correctly according to the three rules given here.

Shall and *Will*

a. Use ***shall*** in the first person, ***will*** in the second and third, in forming future-tense phrases.

b. Use ***will*** in the first person, ***shall*** in the second and third, to denote determination or obligation or promise, followed by an infinitive as object.

c. In questions use the form expected in the answer. (Exceptions. Never say "Will I?" or "Will we?")

1. I —— be glad when spring comes. **2.** We —— see the parade. **3.** —— we start at once? **4.** —— you come with us? **5.** I —— come. **6.** I —— be glad to come. **7.** You —— do as I tell you. **8.** He —— study, for he has promised. **9.** He —— study, or he —— not go away to college. **10.** Do you think we —— have rain tonight? **11.** —— he come at six o'clock? **12.** —— I meet you at the station? **13.** We —— have to hurry. **14.** We —— not find him at home. **15.** Where —— you go to school? **16.** Who —— tell us the way? **17.** —— they decide hastily? **18.** Mr. Jones —— get you the new sled I promised you. **19.** I —— bring the wood and water. **20.** —— you bring the coal too? **21.** —— he and I drive to town? **22.** We —— never forget this. **23.** I —— try to do better. **24.** I —— be at home soon.

10. Exchange ***shall*** and ***will*** in the following sentences and show how the meaning is changed:

1. I shall drown; nobody will help me. **2.** You will have a dozen valentines. **3.** You will fall if you are so heedless. **4.** We shall be glad to see you. **5.** We shall forget it all before morning. **6.** He will stay after school. **7.** There will be a crowd at the trolley station. **8.** We will come when you are ready for us. **9.** Knock and it shall be opened unto you. **10.** He shall be suitably rewarded.

PRONOUNS

11. Make six sentences, illustrating, in each, one of the following pairs of forms: ***I, me***; ***we, us***; ***he, him***; ***she, her***; ***they, them***; ***who, whom.***

12. Fill the blanks with the forms given above, telling the reason for your choice. Analyze the sentences if necessary, to determine the construction of each pronoun.

1. I wonder whether it was —— that you saw. 2. Please bring some candy for —— girls. 3. I do not know —— you mean. 4. You may come with Clara and ——. 5. They expect —— and —— to remember too many errands. 6. It was ——. (Fill the blank with five different pronouns from the list.) 7. —— girls are going to have a table at the bazaar. 8. —— and —— took the trip together. 9. Won't you and —— come and watch —— boys send up our balloon? 10. The way for Charles and —— to have a good time is to go down to the river.

When Bill and —— went out to the park with Uncle Joe, —— took —— first to the zoo. There were two little boys about as large as —— looking at the monkeys. Uncle Joe said —— looked just like ——, except that —— had on ragged old clothes and caps. All of a sudden two big monkeys grabbed a cap from one of —— and tore it to pieces. —— boys laughed out loud; but just then another monkey grabbed my new cap and some hair too. —— threw the cap right at the little boy from —— the cap had been snatched. Bill started to get it back; but Uncle Joe laughed louder than —— had done, and said the monkey had taught Bill and —— a lesson. —— had to go home bareheaded.

13. Make the pronouns in these sentences agree with their antecedents in gender and in number.

a. 1. The children reported that each of them had lost —— arithmetic assignment. 2. Every book was in —— place and all were spotless in —— new bindings. 3. Neither the conductor nor the motorman admitted that —— was to blame. 4. Both you and I must change —— manner of doing it. 5. Did John or Harry make —— grade? 6. Clarence and Ruth were both missing, and neither of them had taken —— hat. 7. Men and women, let each of you look into —— own heart and decide. 8. We knew that each of us must do that for ——. 9. Everyone knew that —— would be called upon to recite. 10. Their uncle brought each of the boys the present that —— had asked for.

b. 1. Each one was in —— place. 2. Let all find —— rulers. 3. Everyone take out —— ruler. 4. A flock of birds passed overhead

on —— way south. 5. The army was so near that we could see —— campfires. 6. Each of the soldiers had —— rations. 7. Neither of the boys found —— mittens. 8. The swarm had left —— hive. 9. The swarm settled on my head and I could feel —— wings whirring.

c. 1. Not one of the people present lost —— presence of mind. 2. The sun at last showed —— face. 3. Everyone loves —— own life. 4. The animal had lost —— way. 5. Everybody made —— excuses as best —— might.

ADJECTIVES AND ADVERBS

14. Choose the right word to fill the blank below and give your reason in each case.

1. I like it (very, real) well. 2. We never used (that, those) kind of pens. 3. Did you ever see such (a, an) apple? 4. He was (a, an) European. 5. Who is the (best, better) student, Mary or Martha? 6. The way (those, them) children grow is amazing. 7. (Them, those) crackers have come. 8. He is feeling (real, very, extremely) ill. 9. He looks most (unhappy, unhappily). 10. Drive (slow, slowly). 11. Hold the stake (firm, firmly). 12. She appears (intelligent, intelligently). 13. The girl is doing (fine, finely, well, exceptionally well). 14. I am (sure, surely) going. 15. I think you are (real, really, very) unkind to say so. 16. Are you (real, really) (sure, surely) you heard it? 17. Does n't that little girl look (sweet, sweetly)? 18. He feels (bad, badly) about his mistake. 19. He feels (some, somewhat) better to-day. 20. (Sure, surely) I 'll go. 21. That tulip smells (sweet, sweetly). 22. She did it as (good, well) as anybody could. 23. Home looks (good, well) to me. 24. She recited so (good, well) that we liked to hear her. 25. The doctor says she 's getting on (real, really, very) (good, well).

APPENDIX F

OUTLINES AND PARAGRAPHS

I. USING OUTLINES

A. For very short stories and one-paragraph compositions you cannot, perhaps, do better in making an outline for speaking or writing than to use a simple *sentence plan*,[1] which is illustrated below in two slightly different forms.

1. *The sentence plan (first form):*

I am going to tell about the rushing of the crowd for street cars on a busy corner, and the stream of automobiles, drays, cabs, and the like, and how a fire engine scattered the crowd.

The composition:

A Lively Street Scene

The street was crowded. People were hurrying this way and that. Street cars, rushing back and forth, seemed at times about to collide with each other. Men, women, and children were running to get on already crowded cars. Every few moments automobiles would rush by as fast as the speed limit would allow. Cabs, drays, wagons rolled along in a continuous stream. A fire engine, drawn by two white horses, clattered down the street, frightening a drayman's team and making women scream as they snatched up their children and fled to a place of safety.

2. *The sentence plan (second form):*[2]

The story tells *first* how my chum and I decided to scare some boys who were going to rob a grape arbor;
next how we dressed up to scare them; and
last what fun we had scaring them.

[1] Leonard suggests this form of outline in his "English Composition as a Social Problem," p. 74.

[2] See Book I, p. 24.

The composition:

WHEN MY CHUM AND I PLAYED GHOST

One afternoon last August my chum and I overheard some other boys talking of raiding Mr. Brown's grape arbor. They planned to go about nine o'clock that night. We decided to have some fun by giving them a good scare. We decided to dress up as ghosts and meet at a certain street corner at fifteen minutes past eight. After supper I went up to my room and pinned a sheet about me, and went to meet my chum. I met him, also wrapped in a sheet, at the corner, and we hurried to the arbor. It was as black as pitch, and we were glad of it, because our costumes would show up better in the darkness. In about ten minutes the boys came and began picking grapes. We let them pick awhile, and then my chum walked out where they could see him. They stood stock-still, looking at him, until I stepped out. When they saw a second ghost they turned and fled. We chased them clear out of the lot and then went home laughing over our fun. We never heard of those boys' visiting that grape arbor again.

B. For longer compositions you can use either an extension of the sentence plan or the more formal topical outline. Both are illustrated below. Junior high-school pupils will find it easier to make good outlines by the first plan than by the second.

Extended sentence plan:[1]

I am going to tell (1) about the special characteristics of red ants, (2) how they go in search of black ants for servants, and (3) how they capture their victims.

(1) This part tells that the red ants can't do anything for themselves, that they steal the children of other ants, and that they bring these up for their servants.

(2) Here I am going to tell how I have seen red ants search for ant hills, and send out scouts, and keep on until they find a hill.

(3) Here the red ants find a nest of black ants, rush in and seize the little grubs, and fight a battle with the parents.

[1] See Leonard's "English Composition as a Social Problem," p. 78.

Topical outline:

THE RED ANTS

1. Special characteristics of red ants.
   - *a.* Inability to do things for themselves.
   - *b.* Stealing the children of other ants.
   - *c.* Making these children their servants.
2. The search for ant nests.
   - *a.* Starting out in a column.
   - *b.* Sending out scouts.
   - *c.* Persisting until they find a nest.
3. The capture of the victims.
   - *a.* Finding a nest.
   - *b.* Capturing the little ones.
   - *c.* Fighting the parents.

The composition:

THE RED ANTS

Among the treasures of my piece of waste ground is an ant hill belonging to the celebrated Red Ants, the slave-hunting Amazons. If you have never heard about these ants, their practices seem almost too wonderful to believe. They are unable to bring up their own families, to look for their food, to take it even when it is within their reach. Therefore they need servants to feed them and keep house for them. They make a practice of stealing children to wait on the community. They raid the neighboring ant hills, the home of a different species; they carry away the ant babies, who are in the nymph or swaddling-clothes stage; that is, wrapped in the cocoons. These grow up in the Red Ants' house and become willing and industrious servants.

When the hot weather of June and July sets in, I often see the Amazons leave their barracks of an afternoon and start on an expedition. The column is five or six yards long. At the first suspicion of an ant hill, the front ones halt and spread out in a swarming throng, which is increased by the others as they come up hurriedly. Scouts are sent out; the Amazons recognize that they are on a wrong track; and the column forms again. It resumes its march, crosses the garden path, disappears from sight in the grass, reappears farther on, threads its way through the heap of dead leaves, comes out again, and continues its search.

At last a nest of Black Ants is discovered. The Red Ants hasten down to the dormitories, enter the burrows where the ant grubs lie, and soon come out with their booty. Then we have, at the gates of the underground city, a bewildering scrimmage between the defending Blacks and the attacking Reds. The struggle is too unequal to remain in doubt. Victory falls to the Reds, who race back home, each with her prize, a swaddled baby, dangling from her jaws.—J. HENRI FABRE, "Insect Adventures." Translated by LOUISE SEYMOUR HASBROUCK

C. There is still a third way of outlining, which is especially useful when you want to gather together the facts on some rather large topic or to review some subject that you have studied. You may call this the *column outline.* In making such an outline you do not have to indicate coördination and subordination of the different facts as exactly as in a topical outline. The illustration below shows how one class reviewed and organized by means of a *column outline* what they had learned about the sentence.

As the class stated all the facts that they knew about the sentence in the order that they happened to recall them, the teacher put the following list on the board, numbering the different items.

Definition of a sentence (1).
Declarative and interrogative sentences (2).
Imperative sentences (3).
Beginning every sentence with a capital letter (4).
Not stringing sentences together with *and's*, *but's*, and *then's* (5).
Putting an interrogation mark at the end of an interrogative sentence (6).
Putting a period at the end of a declarative and an imperative sentence (7).
Exclamatory sentences (8).
Putting an exclamation point at the end of exclamatory sentences (9).
Affirmative and negative sentences (10).
No additional negative word in a negative sentence (11).
Not writing parts of sentences as whole sentences (12).
Not running two or more separate sentences together with no mark or only a comma between (13).
The complete subject and complete predicate (14).
The subject element (15).
The predicate element (16).
The linking element (17).

The pupils then decided that this rather higgledy-piggledy collection of material would have more meaning if like facts were grouped together. Soon they had found that the first point stood by itself, but that numbers 2, 3, 8, 10, formed a group, all being about *kinds of sentences*; and numbers 14, 15, 16, 17 formed another, all being about *parts of sentences*; and numbers 4, 5, 6, 9, 11, 12, 13 formed a third, each showing some *application of grammar to composition*. Next they put these facts into four columns, having decided on the order in which the columns should come, and labeled each, as shown here.

THE SENTENCE

WHAT A SENTENCE IS	KINDS OF SENTENCES	PARTS OF SENTENCES		APPLICATION OF THESE FACTS TO COMPOSITION
		Subject	Predicate	
Definition	Declarative (imperative), interrogative Exclamatory Affirmative and negative	Complete subject Subject element	Complete predicate Predicate element Linking element	Not writing parts of sentences as whole sentences Not writing run-on sentences Not stringing sentences together with *and's*, *but's*, and *then's* Beginning every sentence with a capital letter Putting a period at the end of a declarative (imperative) sentence; an interrogation mark at end of an interrogative sentence; an exclamation point at end of an exclamatory sentence Not putting an additional negative word in a negative sentence

II. UNDERSTANDING HOW TO PARAGRAPH

A paragraph is a series of sentences all on the same topic or subject. A single page of writing all on one subject — no matter what — may be written as *one paragraph*.[1] If, for example, Fabre had written no more than five or six sentences on the Red Ants, he would without doubt have put all he had to say into a single paragraph, such as the one below.

The Red Ants

The Red Ants are unable to do anything for themselves. They therefore steal the young of other ants and make slaves of them. In June and July they will come out in long columns and search until they find a Black-Ant hill. They will then rush inside and seize the grubs. As the Black Ants are no match for the Red Ants, the latter always manage to get away with their victims.

You will notice, of course, that while the three-paragraph account of the red ants is alive with vivid details, the single-paragraph one is not very interesting. The paragraphing has nothing to do with this lack of interest. The subject is simply too big, as you see, for a short theme, and breaking it up into three paragraphs would not have mended the matter. This short version of the story is not as interesting as it should be, but *it is properly paragraphed.*

When you write a short theme, then, you will keep it in one paragraph. When, however, your composition grows much beyond a written page in length, it is well for the reader's sake to break it into smaller parts, or paragraphs. Your plan will tell you where the breaks may come. Show the connection between the paragraphs in Fabre's account of the red ants and the plan. If Fabre had preferred to make only two paragraphs of the story, where do you think he would have begun the second paragraph?

[1] This statement does not, of course, apply to conversation, which is paragraphed in a special way.

Suppose the writer of "A Lively Street Scene" had shown in great detail what happened when the fire engine clattered down the street, how many paragraphs should he have made?

One thing to remember about paragraphing is that if you write no more than a page or a page and a half it is better to keep what you say all in one paragraph, but if you write much more than this you will please the reader better if you break it up into smaller parts.[1] A string of very short paragraphs looks as if it were written for little children, who must have their food cut up fine. A very long paragraph, on the other hand, is too much even for most grown people to take at one bite. *Another thing to remember* is to let your plan show you where to break a paragraph when it gets too long.

A. Criticize the paragraphing of the compositions below. How could the first one be made more interesting? Is it well paragraphed? How could the second one be made clearer to the reader and more interesting-looking? Does the third one look as if it were written to be read by people of junior-high-school age? How can you improve it? Do you think the writer had a plan? If so, how could paragraphing show it?

Our Visit to a Printery

One Saturday morning a number of us boys visited a printing establishment on Halstead Street. We were taken to the typesetting room first. Here we saw two wonderful machines, the linotype and the monotype. After they had been explained we went into the composing room, which was near. Here they do only job printing and make colored plates. After looking at everything we went into the binding room. We found that four different things have to be done to a magazine before it is ready for mailing. After having spent two hours in this establishment we went home feeling that we had gained a great deal of knowledge.

[1] This statement does not, of course, apply to conversation, which is paragraphed in a special way.

Preparing Hog and Beef for Market

I shall tell through what processes a hog or steer passes in being prepared for market. The hog is driven into a passageway which leads to the slaughtering room. Here it is stabbed, thus ending its career on earth. It is next plunged into a vat of boiling water to loosen the bristles. It is then rolled on a scraping table. This removes the greater part of the loosened bristles. It is now shifted to a trolley and pushed down the line some distance to a place where it is received by two men who do the final scraping. The body then passes through a shower bath, as it were, leaving it as white as snow. It is now moved down the trolley to another man. This time the hog's body is split open to let the viscera fall out, and the head is cut loose. When this is finished, the hog passes beneath the shower for the final bath or wash. The last man, with a cleaver, cuts the hog through the middle of the back, and the carcass is put on the trolley and sent to the cooler. The steer is treated in almost the same manner. It is driven to an elevated pen in a corner of the slaughtering room. On a small platform above the pen two men stand. Each clubs a steer between the eyes as it enters; the pen is lowered, the gate lifted, and the steer, which has now been shackled, is shifted to the trolley. It then journeys overhead to a man who stabs it, to allow the blood to escape. The skin, which is next stripped from the body by means of a knife, falls off in folds as if it were a cloak. The body now passes under the shower and then is moved on the trolley to another employee. This time it is cut open to permit the viscera to fall out into a wheelbarrow which has been placed in front of it. Again it passes under the shower, from whence it goes to the cooler. Here the meat is stamped by government inspectors. It remains in the cooler until selected by butchers for the local markets.

An Interesting Trip

Our Commercial Geography class went to the Union Stock Yards Monday, which was market day.

This was the first time we had seen so many steers at once. They are in pens with plenty of water and hay. We went all along the board walk and saw steers, horses, and pigs of all colors.

We went upstairs to see the sheep. Most of them were afraid of us, but some of them gave us a hearty greeting. This was for the purpose of showing us that there was nothing wrong with their lungs.

As I was passing a pen I patted one on the head, and to my surprise it was very hard. I expected to find the wool soft.

We then went across the street to the packing house. The first thing that greeted me was a cartload of bacon.

When we got upstairs, we saw them making large and small rings of bologna. This was very funny. One man would put the empty casing on a spout and turn a handle, and, lo, it was filled out. Then another man would take the ring, tie it with twine, and hang it on a rack.

We passed into another room where they were making long strings of smoked sausages, or "wieners." They gave each one of us one for a souvenir. A good one, don't you think?

B. Make a sentence plan for "Our Visit to a Printery." If your class were planning to write on the subject, where would you add more details? How many paragraphs do you think there should be? Where would the breaks come?

C. Suppose you were going to write a little theme on "The Sentence." How would you paragraph it? Would you put the definition in a separate paragraph?

D. Look over some of your old compositions and see if the paragraphing needs improving.

APPENDIX G

LARGER PROBLEMS FOR INDIVIDUAL OR GROUP WORK

1. An art book, with prints and accounts of the subjects selected.

2. A guidebook of the community.

3. A weekly news sheet, mimeographed, multigraphed, or typewritten; in coöperation with the art department.

4. A magazine for each month, term, or year, typewritten, printed, or in manuscript; in coöperation with the art department.

5. A program for parents or for pupils of another grade, showing work in all subjects for the month or term.

6. A coöperative account, in letters to pupils of another section, of the city's industries and important features.

7. A journal of important local happenings — politics, art, construction, etc.

8. A coöperative book for nature observations in essays or diaries, after John Burroughs; illustrated.

9. A study of lettering, with explanations and examples, to be applied in magazine and poster work; in coöperation with the art department.

10. A story hour for younger children.

11. An account of a visit to a museum or public monument.

12. Brief accounts of current events, to be posted on a bulletin board, with suggestions for interesting reading; in coöperation with the history department.

13. Accounts of varied outside activities, with the idea of interesting others; these accounts to be bound together for circulation.

14. A coöperative study of occupations, to find possibilities and limitations of each; oral reports and coöperative written ones.

15. A study of "us and our government"; relation of children of the junior high school to the government — benefits and responsibilities; involving study of the nature of government in the United States.

16. A study and report of needed, possible, and desirable municipal improvements.

17. Plans in letters for school improvements.

18. Participating in a round-robin letter in a chain of schools widely separated.

19. A report of a visiting day in other grades or schools: what is seen that can be adopted for your school or that will help you prepare better for the higher school.

20. A study of the common flowers or birds or insects of the vicinity.

21. A study of the architecture of your town, in connection with study of Greek architecture and civilization.

22. A coöperative account of local historical buildings, events, and people, illustrated; perhaps to be printed in local paper.

23. A "Pet Book," illustrated; descriptions, explanations, and stories.

24. Accounts of the best moving-picture plays, with justification of your choice; to be posted and kept for reference.

25. Word pictures of paintings for a volume of "New York — or What's Its Name — Illustrated" (cf. Goff's "Florence"); in connection with art study. Illustrate with photographs and sketches.

26. Word pictures of local work and workers, for a similar volume. (Cf. Joseph Pennell's drawings of war work and Vernon Howe Bailey's sketches.)

27. A coöperative account of "Games of Our Neighborhood": explanations and word pictures, photographs and sketches.

28. A cheer book for a classmate who is ill, each pupil contributing according to his ability.

29. A garden book for the encouragement and guidance of gardening by pupils in another grade; to be sent to them at the time of garden planning (January to March). Suggested plans, experience, difficulties overcome, etc. Illustrate.

30. A thrift book or a thrift program, with suggestions for true economy of time and resources — strength, money clothes, food.

31. A coöperative study of school efficiency to help entering students: how to study, how to plan work, what not to do, physical conditions; to be printed and distributed by the school.

32. A program for interesting others to elect your favorite subject.

33. An "Out-of-Door Day," to interest every student in outdoor activity.

34. A publicity campaign for some local undertaking — posters, slogans, explanations, advertising.

35. A "Better-English Week": posters announcing it, changed daily; notekeeping on all mistakes heard, and reports in connected form; a daily program — readings from those who have written the best English about good English and its value, reports of activities in various classes leading to better English, etc.; an original parade, masque, pageant, or play dealing with the Seven Deadly Sins in English and their conquest; daily drills of small groups on chief local and fundamental errors, with competitive scores for improvement posted; tests by grades on the standard scales to show needs, results posted.

36. "Nothing ever happens in this slow town": proof that it does; reports for one week of small human events that are really large, by the coöperative society of news finders.

37. A tale in three to ten chapters planned by the group, chapter by chapter, written competitively; told or read to a

younger grade week by week, or to a group of younger children, by the successful competitor, or by competitors combining the best results. Illustrate.

38. Accounts of music and musicians represented in the program of a concert soon to be given; to be posted or read for the better preparation of the class or school to enjoy the concert.

39. A program of pantomimes or moving pictures, with an introduction and a running commentary by members of the class, based on a piece of literature studied or on history or geography work.

40. A program of musical appreciation: explanation of musical terms, musical instruments, the use of musical themes, and some particular form of music, with illustrations.

41. Explanations of the technical points in baseball, football, basketball, or tennis; for the onlookers in an approaching match game or series of games.

42. Explanations of the simplest facts of science — the fairyland of science — with illustrative experiments; a coöperative program for younger children.

43. A program or a series of programs or a booklet on beauty that costs little: opportunities for enjoying beauty for little or nothing; good colors and form in household decorations and furnishings combined with economy; spots of beauty even in ugly surroundings — a pot of flowers, for example; back-yard gardens transforming ugliness; prints of good pictures, etc.; taste and economy in dress; etc. Prepared by students of art and household arts for other students, with illustrations; as practical as possible.

44. A business-English club which will dramatize business situations, with interviews, letters, advertising, etc., as the case may demand.

45. A luncheon or dinner served by members of the domestic-science class, at which other members explain the make-up of the

bill of fare, the food value of different dishes, the cost, and the preparation of each dish, with the elementary principles involved.

46. Recommendations of stories read in current magazines, with specific comments.

47. A comparative study of vacations and what they bring: cheap excursions that are pleasant and profitable, gaining in health or in knowledge; comparative delights of different outings; good things to know about camping, fishing, hunting, etc.; vacations at home.

48. A book of futures, not too fanciful: personality of authors concealed by pen names if desired; my ideal life and what I can do to achieve it; suggesting ideals to each other.

49. Health programs: chief menaces; simple hygiene; helps to public health; achieving the best health possible; etc. Charts, pictures, tableaux, explanations, experiences, anecdotes, jingles, rules.

50. Exhibits of collections, — stamps, grasses, coins, insects, pins, etc., — with an account of facts from each exhibitor.

51. A "Poetry Book": original jingles, poems, free-verse pictures, accounts of favorite poets; pictures illustrating poems studied — word pictures, photographs, or sketches; descriptions of poets' homes and poets' countries; favorite memory passages; etc.

52. A book of homes: historic homes; dwellings of early peoples and down to present-time American homes; apartment houses; city and country homes; my ideal home; what makes a home; homes under difficulties; aspects of home; homey pictures in words; illustrations; etc.

53. A book of nations: governments, historical place in the world; resources; flags; characteristics; geographical backgrounds; types of peoples; contributions to the world; heroic exploits of national heroes. Emphasis on interdependence of peoples. First-hand information from foreign parents as to legends, heroes; etc.; exhibits of national costumes, especially of nations represented in the community.

54. A book of living people of importance: anecdotes, pictures, sketches of lives, etc.; no mere copying from sources.

55. A book of inventions; firsthand examination when possible, supplemented by reading and explanations by experts. Accounts, explanations, diagrams, blue prints, references to library, experiments, etc. Inventors may be included.

56. A "Day" for each of several great Americans: Franklin, Edison, Jane Addams, Roosevelt, Wilson, Mark Twain, Joseph Jefferson, for example. Choose others than the two or three most often celebrated. No mere copy work. Imaginary interviews, conversations, quotations, readings, accounts, the gifts of each to America.

57. A "Library Day": how to use the library; sketches in the library; good books to choose; history of the city library; facts about the city library; camp libraries; the delights of reading; how to read; choosing a library of one's own; etc.

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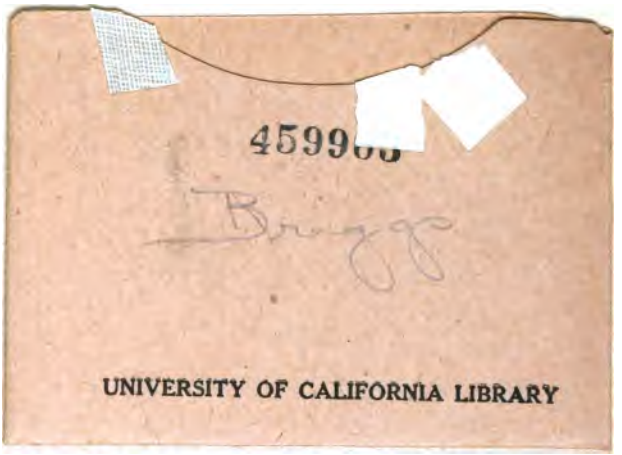
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